

MUSICAL FETTER

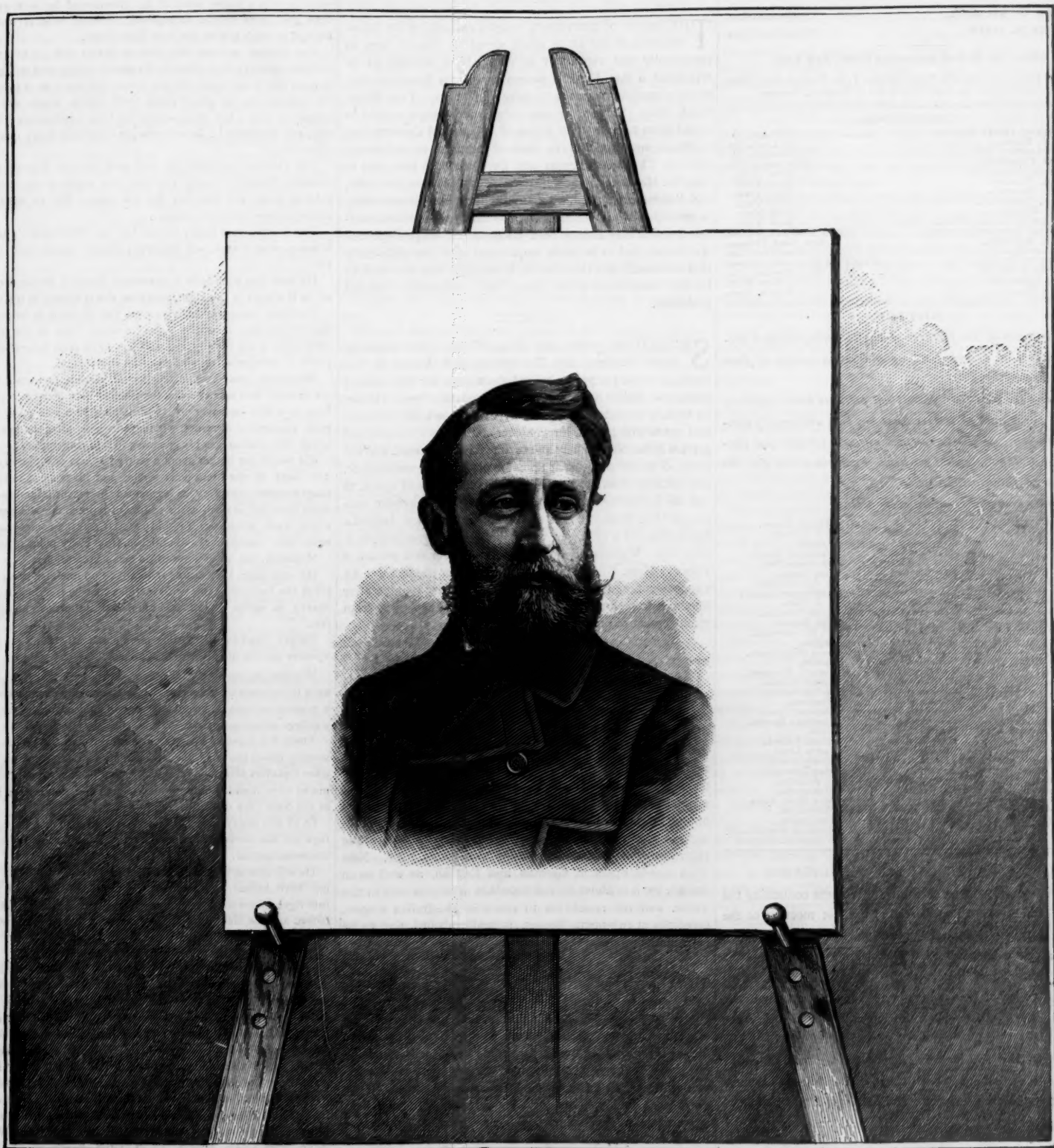
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DEVOTED TO MUSIC AND THE MUSIC TRADES

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WILLIAM W. GILCHRIST.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti, Sembich, Christine Nilsson, Scalchi, Trebelli, Marie Rose, Anna de Bellocca, Etelka Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreño, Kellogg, Minnie Hauk, Materma, Albani, Anne Louise Cary, Lena Little, Muriel-Celli, Chatterton-Rohrer, Mme. Fernandez, Lotta, Minnie Palmer, Donaldi, Marie Louise Dotti, Geistinger, Catherine Lewis, Blanche Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Ivan E. Morawski,	Clara Morris, Mary Anderson, Sara Jewett, Rose Coglian, Chas. R. Thorne, Jr., Kate Claxton, Maude Granger, Fanny Davenport, Janaushek, Genevieve Ward, May Fielding, Ellen Montejo, Lilian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Gusagnini, Constantin Sternberg, Dengremont, Galsani, Hana Balatka, Arbuckle, Liberati, Ferranti, Anton Rubinstein, Del Puente, Jocely, Mme. Julia Rive-King, Hope Glenn, Louis Blumenberg, William W. Gilchrist,	William Mason, P. S. Gilmore, Neupert, Hubert de Blanck, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontski, S. B. Mills, E. M. Bowman, Otto Bendix, W. H. Sherwood, Stagno, John McCullough, Salvini, John T. Raymond, Lester Wallack, McKee Rankin, Boucicault, Osmond Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treumann, C. A. Caspa, Montegrifo, Mrs. Helen Ames, Marie Litta, Emil Scaria, Hermann Winkelmann, William W. Gilchrist,
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NOTICE TO MUSIC TEACHERS.

WE are anxious to examine the volume containing the minutes and papers read at the last meeting of the Music Teachers' National Convention, held July 4, 5 and 6 1883, at Providence, R. I. The volume was to be in the hands of the music teachers last October, and, as we cannot find a copy of it anywhere, we hereby request any music teacher who may have one to inform us where we can secure a copy.

Who are the publishers? Where can we secure a copy? Why is this book not in the hands of the Music Teachers who attended the Convention and to whom it was promised for October?

THE dramatic singing of the trio of Wagner vocalists heard recently in this city, has given the public an idea of the importance of distinct enunciation. This element of singing is too often ignored by those who are gifted with good natural voices, and who seem to be convinced that those

who listen to them only care to hear the beauty of their tones, and not the sense of what they are singing. Moreover, clear enunciation effectually does away with that style of singing aptly described by a certain writer as "the slurring system, which so often gives the hearer an idea that the unfortunate vocalist has caught his voice in the end of a phrase, and cannot extricate it." We want good voices, but we also want to understand what they are singing about.

COL. MAPLESON must thank himself for the dilemma in which his methods have placed him. He has been in the habit of making fulsome promises, and never keeping them; of making a confidant of every individual stockholder of the Academy of Music, patting him on the shoulder, and giving him in the ordinary sense, "taffy;" of communicating, in the shape of interviews with the reporters of the large dailies to the public a series of preconceived falsehoods; in fact, carrying on his regime in the spirit either of a dictator or a bankrupt, just as the occasion may have suggested. His career as an operatic manager on this side of the Atlantic is about closed, and the reflection of this ignominious end will damage his operatic ventures in England.

THE fashion of interviewing singers concerning the loftier interests of the art of music seems to flourish here as persistently and vigorously as ever. It is scarcely to be wondered at that English papers see in this American tendency something whereby to poke fun at us. That Mme. Hauk, Mme. Nilsson, or any other mere singer should be called upon to give their views of a National Conservatory of Music must appear little short of ludicrous to such musicians as Theodore Thomas and Dr. Damrosch here, and to men like Macfarren, MacKenzie, St. Saëns, Brahms, Reinecke, and Rubinstein abroad. To say the least, such interviewing is incongruous and superfluous. Whatever the general educated public may care to read about noted singers' private wardrobes, and to be made acquainted with the tittle-tattle that constantly fills their brain, it certainly does not wish to be told what they think about very momentous musical problems.

SHOULD the rumor, that Mme. Nilsson (who seems to have interested the Vanderbilts and Astors in her favor), is to be the power behind the throne for the coming season of Italian Opera at the Metropolitan Opera House, be true, it should fill the soul of every true lover of music and opera with gloom, for whatever abilities as a vocalist and actress Mme. Nilsson may at one time have possessed, and the ruins of which may yet at times be pleasant to contemplate, she certainly does not represent the modern idea of opera, as can be proven by examining her repertoire. Moreover, outside of this, Mme. Nilsson as an autocratic power behind a figure-head of a manager, would damage art irretrievably in this city. We certainly hope that this rumor will remain a rumor. Mme. Nilsson should sing wherever she can get an engagement, and we hope she will get a very remunerative one in Europe, but she should by all means keep away from management of opera.

THE recent talk of the coalition of the Academy and Metropolitan Opera House operatic interests will hardly result in any definite action being taken at present toward such an amalgamation. This will no doubt be only a matter of time, however, for New York will not, and it may as well be said cannot, support two houses devoted to the production of Italian opera. There exists no necessity for such extravagance, especially as Italian opera is steadily losing ground here as well as in Europe. Half the money expended on one house would enable a careful and experienced impresario to give representations of the regular Italian operatic repertoire that should satisfy any reasonable critic. New York needs opera in German and English, as well as in Italian, for it is about as cosmopolitan a city as any in the world, and the restriction to opera in the Italian tongue, especially at two opera houses, is really absurd, and to be condemned on general principles.

WE have now arrived at the "tail-end" of the musical season of 1883-84, and on looking back it must be confessed that it has been an important one in several respects. The inauguration of the new Metropolitan Opera House is an event of some magnitude in this city's musical history, even if it be conceded that the progress of the dramatic-musical art has been but little advanced thereby. Then the recent double series of Wagner concerts have been unique musical events, such as never occurred before, and which can never occur again as a novelty. The concerts given by the Philharmonic, Symphony, Oratorio, and New York Chorus Societies, have been, with several exceptions, highly interesting, although the number of novelties produced has not been large. Altogether the past season has been quite satisfactory to general music-lovers.



THE RACONTEUR.

IN this pleasant spring weather the operatic atmosphere is laden with clouds of trouble and the amiable Col. Mapleson bobs up serenely in spite of Deputy-Sheriff Aaron and the impending sale of the Academy properties.

By the way, what a prince of talkers Mapleson is anyway, and when he is in a proper mood to be interviewed he is a genuine little gold mine to the enterprising reporter who is fortunate enough to catch him at the New York Hotel.

The Colonel receives the man of letters with an urbane and old-time courtesy that pleaseth the gentle scribe and straightway maketh him a fast friend for the nonce, and when he is tapped on the operatic row, he gently oozes forth words, words, words, interspersed with a few ideas, about the "24 millionaires" in general, and Augustus L. Brown, who got everybody into a quagmire, in particular.

The Colonel garnishes his talk with phrases that have a descriptive, Homeric quality that tells the whole story—from his point of view—and lays out the vile enemy like an undertaker arranging the limbs of a corpse.

This is not a very pretty simile, but like the Colonel's phrases it means what it says, and Mapleson always speaks with conviction.

He feels that somebody is constantly treading on his toes, and as he is always in the right, someone else is always in the wrong. Mapleson expresses his views on the situation in language of such virility that it usually "pies" a whole form in the printing office after it has been set up, and has to be reset before the nonpareil or bourgeoisie regains its usual equilibrium.

Metaphors, coined words, allegorical phrases, and top-Attic wit are pressed into service when the Colonel lets himself recklessly loose in a wild endeavor to say something that will pulverize the poor, economical directors, who have to look after the pennies in a way that discourages his generous soul to contemplate.

He would not bother about a paltry \$25,000 or \$30,000 even if the Bank of the Metropolis would, and his feelings toward the magnanimous directors as expressed in recent interviews must make them feel as small as the editors of reputed musical papers do every week whenever THE MUSICAL COURIER comes out laden with "ads," intelligence and criticism, from every point of interest. Mapleson, too, is an actor of no mean pretensions.

He can play the injured innocent as no one else can and impress the impressionable with the idea that he is a down-trodden wretch in whose behalf the municipal authorities should interfere.

He can plead for a bad cause more eloquently than Col. Charlie Spencer can for his favorite bunco-men.

Whether Mapleson always tells the truth with that rigid adherence to accuracy of statement that is thoroughly commendable, is a mooted question and would be a good subject for discussion by a college debating society.

There is a popular superstition, however, that the Colonel occasionally draws the long bow, as when he is talking to San Francisco reporters about his receipts on the Pacific coast, which remarks were intended only for publication and not for the benefit of the New York directors.

In all this pretty row, Mapleson has talked to the best advantage and has increased his reputation as a brilliant and diplomatic conversationalist.

He will talk as brightly when the scenery of "William Tell" has been halved and that of "Semiramide" has been cut up into three pieces as when the receipts of the Academy are untaxed and the New York reading public drinks in every word he says as pure gospel truth.

—The second series of Wagner concerts, under the direction of Theodore Thomas, will take place at the Metropolitan Opera House on this evening and Friday evening and on Saturday afternoon. On this evening selections from the first and second acts and the whole of the third act of "Tannhäuser" will be given, and the programme for Friday evening contains Huldigungs-Marsch and selections from "Parsifal" and "Lohengrin." At the Saturday matinee portions of "Rheingold" and "Die Walküre" will be given. The soloists will be Frau Materma, Mme. Nilsson, who will make her last appearance here for this season on Friday evening; Miss Emma Juch, Herr Winkelmann, Herr Scaria, Messrs. Toedt, Graff, Remmerts, Treumann and Martin. The music of the flower girls in "Parsifal" will be sung by Mrs. A. Hardegen, Mrs. Minnie E. Denniston, Miss Hattie Louise Simms, Miss Zelle de Lussan, Miss Ella Earle and Miss Fannie Hirsch. The choral and orchestral forces will be the same that took part in the recent Wagner concerts.

Music among the Gods.

By A. F. CHRISTIANI.

MANY, many hundred years ago, there lived in the island of Crete a great and mighty king whom mythology has made the god of gods, and father of the Graces.

The name of this powerful man was Jupiter from the Phœnician "Jao-pater," which signifies a king, like the Egyptian word "Pharaoh."

His neighbors to the north and those inhabiting the island of the Greek Archipelago were still half barbarians, while those to the south, notably the Phœnicians and Egyptians, were already in a high state of cultivation.

This Jupiter, like other rulers of the earth, had his faults as well as his good qualities. He robbed his richer neighbors, but protected the weaker ones. In one of his roaming expeditions to the shores of rich Phœnicia, he landed near the palace of King Agenor whose daughter Europa was at that moment walking with her maidens in a meadow near by. The damsels, being attracted by the strange vessel, approached and perceived that it had a beautiful carved white bull at its projecting prow; and coming nearer, were enticed by Jupiter to go on board.

As soon as the king's daughter had set foot on the vessel, it left the shores and carried her off.

When King Agenor heard of his daughter's capture, he equipped a fleet and gave the command to his son Cadmus, whom he ordered to search the whole universe for his sister Europa, forbidding him to return until he had found her.

Cadmus having searched among the isles of the Greek Archipelago, but always in vain, and not daring to return to his father, landed at last at Samothracia where he saw and married Harmonia, daughter of Mars and Venus. This marriage was the occasion of a great feast, the first which was honored by the attendance of all the gods, that is, all the kings, queens, princes and great men of that time whom after-generations deified.

Cadmus after his marriage remained in Greece and built the city of Thebes. It was he who first brought Phœnician and Egyptian culture to that country, for instance, the art of writing, the introduction of a systematic worship of the gods, and particularly the employment of music at the celebration of sacred rites. Among the followers of Cadmus was a class of people called the Idaci-dactyli, half priests, half flute players and musicians. These introduced several musical instruments, such as drums, bells and pipes, with which during their feasts of sacrifice they made a great noise, but always keeping time to a certain musical rhythm.

To these first sacrificial feasts, the origin of Greek music, is generally ascribed.

Rough and uncouth as this primitive music was, it deserves nevertheless to be mentioned as the germ of better things, just as Aristotle thought it worth while mentioning that Archytas of Tarento, a celebrated mathematician, had invented a child's rattle.

But though the exercise of music was at that time almost unknown to the populace, it was, if we may believe fable, already an aristocratic amusement much practised by the gods or higher classes.

That Jupiter was a friend of music and well versed in it is verified by the fact of his having taught his son Amphiion. The latter, as Plutarch relates, became such a perfect musician that, acting as master mason for Cadmus, he raised the walls of Thebes by the tones of his lyre only, the stones becoming so sensible to the sweetness of its accents, that they placed themselves of their own accord.

The goddesses likewise took part in the development of music. To Minerva, who held with her other titles also that of patroness of the fine arts, is ascribed the invention of the flute. The way in which this invention originated is related by Pindar in one of his odes.

When Perseus, by Minerva's aid, had cut off the head of Medusa, her two sisters, Steno and Euryale, loudly expressed their grief by the hissing of the serpents which, instead of hair, covered their heads. Minerva, remarking this hissing sound, conceived the idea of producing a similar one by means of a long, thin instrument, which became the flute.

If this were its true origin, it would give us some idea of the sweet quality of tone that distinguished the first flute. Minerva did not, however, derive a lasting pleasure from her new invention, for when she played before her mother, Juno, and her sister Venus, they laughed at and ridiculed her; so she went to a spring to look at herself, in order to discover the reason why they had made fun of her, and finding that playing the flute distorted her features, she became so angry that she threw her flute away, and threatened with a heavy punishment any one who should dare to pick it up.

The next instrument we hear of is a stringed one—the lyre. Its invention is ascribed to Mercury by both Egyptians and Greeks, with this difference, however, that the Egyptian lyre had three strings and the Grecian one seven. In form both resembled a turtle, which is said to have given rise to their origin. The shield of that animal formed the sounding-board, while on the horns of goats attached to it were stretched the strings.

The Egyptian story runs thus:

One day, Mercury walking upon the shores of the Nile after an inundation, kicked his foot against the carcass of a turtle. The shield being completely dried out, and nothing but sinews remaining, the blow produced a sound which struck so melo-

diously on the god's ear, that it suggested to him the idea of the lyre.

According to the Greek version, Mercury arrived at his invention when playing a practical joke upon Apollo.

This Mercury must have been a precocious infant, for, crawling one day out of his cradle, and rambling through the country, he saw Apollo so intent upon playing his pipe that, unperceived, he stole the cattle which the god was tending. In order to leave no trace of his theft, he put sandals on the oxen's feet and drove them to Pylus, where he hid them in a hollow, after having selected two for his baby appetite and eating them—one roasted and the other boiled. Leaving the skins to dry on a rock, he went to Cyllene, a mountain in Arcadia, where he found a turtle; this he cleaned, and by stretching some of the sinews of the devoured oxen across the shield, made his lyre.

After many inquiries, Apollo at last discovered that it was Mercury who had stolen his cattle; and the latter, pretending that he knew nothing about it, Apollo complained to Jupiter, through whose aid the remaining oxen were after much trouble restored. But when Apollo some time later heard Mercury playing on his new lyre, he was so delighted with it that he offered to give him the cattle back again in exchange for the lyre. Mercury, however, as the god of thieves and merchants, seeing the eagerness of Apollo, took immediate advantage of it, by driving a close bargain, and only consented to give up his lyre on Apollo's adding his golden staff and teaching him to prophesy by means of certain little stones.

Of all the pagan divinities, none won greater fame in music than Apollo, the God of Music. To him is ascribed the invention of the cithern. This instrument has caused much controversy among the old writers, on account of its resemblance to the lyre. The two were so constantly confounded that we may consider what was said of the one as applying equally well to the other.

The "lyra Apollinis" seems to have been merely an improvement upon Mercury's lyre by additional strings and such change of form as enabled the player to place it in an upright position like the harp, instead of playing it upon the knees as the lute or guitar.

But no doubt Apollo won his renown by his skillful performance upon those instruments. Competitors were not wanting to dispute his fame, and several came forward to challenge him.

We read first of Pan, who, proud of his invention of the seven-reeded pipe that bears his name, thought he could play much better. This match took place, according to Deodorus of Sicily, in the year of the world 2647; and Tmolus, as umpire, gave the victory to Apollo. Midas, king of Lydia, reversed this judgment, and awarded the victory to Pan, his friend, but received for his stupidity a pair of asses' ears. This king, although so well understanding how to amass money, that it was said of him, "he turned everything he touched into gold," was yet so poor a judge of fine arts, that the old writers were doubtful whether his ears were really as long as asses' ears, or whether he had merely as much ear for music as an ass.

The next musician who dared to challenge Apollo was Marsyas, the unfortunate flute player, upon whom the curse of Minerva fell. This competition took place at Nysa, the residence of Bacchus. The entire populace was appointed judges, and the conditions of the match were that the winner should do with the vanquished whatever he pleased. Apollo, playing first, executed a simple melody on the lyre; but when Marsyas afterwards performed upon the flute, delighting his listeners with such marvelous execution as they had never before heard, they were so enchanted by his playing that they declared he surpassed his rival. Apollo and his friends, not being satisfied, a second trial was agreed upon. This time, Marsyas having played first, Apollo joined his voice to the tones of the lyre, and thus obtained a still greater success than was accorded to the flute alone. Marsyas now complained to the judges, and tried to prove that he was not fairly conquered, but in an ignoble manner.

"One should," he argued, "compare those arts only which each competitor had shown on his instrument—lyre against flute—but it was not fair to add the voice to the lyre, that being equal to two arts against one." Apollo replied that he had done no more than Marsyas, who, like himself, had used his hands and his mouth; therefore, both ought to be allowed to use their mouths, or both should only use their hands; and if Marsyas chose, he was at liberty to sing to and play the flute at the same time.

The judges, confirming Apollo's views, a third trial was agreed upon, in which Marsyas was completely vanquished; and Apollo, having become exasperated against his rival, had the cruelty to order him to be flayed alive.

The blood of the unfortunate man, on touching the ground, flowed on, increasing in volume, until it became the river Marsyas; so runs the fable.

This musical competition became a favorite subject with painters and sculptors, and many works of art are still extant representing it.

Fortunio Liceti considers this story as an allegory merely, and says that before the invention of the lyre, the flute being the principal instrument, enriched all good performers on it; but when the people perceived that the lyre had this advantage over the flute, that one could sing and play on it at the same time, the flute became less esteemed, and there was no longer so much to be earned by playing it as at first. The current

money in those days being made of leather, suggested the story that Apollo had skinned Marsyas, inasmuch as he had taken his leathern earnings from him.

Apollo's next exploit was the slaying of the dragon Python, which gave rise to the Pythian games. These games commemorated Apollo's deed of prowess, and were really competitions of artists, who sang pæans in his honor, the pæans being a sort of dramatic improvisation divided into five parts.

The first represented Apollo preparing for the combat; in the second, he challenges the dragon; in the third, the fight begins; in the fourth, he conquers; and in the fifth, he dances to a song of victory.

Thus we find that, to be a competitor in these games, required a mastery of the arts of poetry, music—both instrumental and vocal—and dancing, all combined in one performer; and, as winning the prize was considered a very high honor, these competitions gave a great impetus to those fine arts.

To the God of Music were ascribed more actions tending to the benefit of mankind than to any other deity. Everything that had voice or sound was bound to praise him, even among animals; the swan and grasshopper were held sacred to him.

The sweetness of the swan's song, especially when dying, has ever been a favorite theme with poets, and is quite proverbial. The general belief in that bird's musical abilities has caused Morin, a facetious Frenchman, to write a dissertation upon the question, "Why should these birds, which formerly sang so beautifully, in our days screech so abominably?" The author first asks whether, in the time of Apollo, when hymns were sung day and night all over the country, these birds had learnt to sing by imitation? And further, if they were to be credited with this gift, why should they not also sing in our time, when, surely, there was enough of music going on to animate them. "Or," he adds, "might they not have degenerated in our Northern climes?" But this he proves not to be the case by quoting Aelian, an old Greek naturalist, who relates that—

"At one time, when the Hyperboræans (the most northerly inhabitants of the earth) were celebrating the feast of Apollo and the priests had just commenced their procession and other ceremonies, suddenly a great number of swans came down from the top of Mount Rhipæus, and, after showing their devotion by much cackling in the air around the temple, they entered the choir in single file, took their places among the priests and musicians who were beginning to intone the first song of praise, and then joined in singing with such exactness that neither in tune nor time they failed; when the ceremony was over they left the temple in the same decorous manner as they came."

"Now, here we have swans," continues Morin, "which, in a northern clime as well as in Greece, have sung psalms, and in the presence of a multitude of people; and from this we might infer that they ought to be singers everywhere." Aelian confesses, however, that he had this story from tradition only, and had himself never been able to acquire a correct idea of the swan's power of song.

With the grasshopper's musical talents we are as little acquainted as with that of the swan, and yet this insect was dedicated to the God of Music on account of its fine singing. Poets have written effusions upon it, but none more beautifully than Anacreon in his 43d Ode. Plato, in his Phædre, says of the grasshopper (or cigale) that "it sings all through summer without food, just as persons who devote their lives to the muses are apt to forget the necessities of life." And he adds: "Once upon a time these insects were human beings, who, having learnt the art of singing from the muses, consecrated themselves so entirely to it that they became enchanted, and, forgetting eating and drinking, died and turned into grasshoppers."

Surely, it requires but little penetration to perceive the satire contained in this fable. Do we not in our time occasionally meet with people who, through giving themselves entirely up to frivolous hobbies, fritter away all their time upon them and become quite unfit for the duties of life?

Among the heathen gods of the first order, Bacchus also deserves to be mentioned in reference to music from the fact of being credited with originating the first theatre and music schools, and also with exempting from public taxes all those who devoted themselves to the fine arts. The musical merits of the God of Wine are not so much owing to his own abilities as to the impetus and patronage he gave to the arts. The principal hymn sung to his praise was the Dithyrambus, a kind of lyric poem accompanied with song and dance, out of which grew the first theatrical representations.

But the most charming and ideal creations of the ancient poets are unquestionably the Muses, the representatives of fine arts and goddesses of song. Although we have long lost all interest in the turbulent inhabitants of Olympus, there is scarcely an artist or poet who does not still pay homage to these graceful daughters of Jupiter and Mnemosyne (Memory). Their number is variously given as 3, 4, 5, 7 and 9.

Three, because they typified song or music, and there were only three kinds of musical instruments.

Four, on account of the four dialects of the Greek language.

Five, as symbolical of the five senses.

Seven, because the lyre had seven strings.

And Nine, as being the number of different inventions ascribed to them.

Dr. Burney, very prettily remarks.

"Although Apollo was made the representative of fine arts

and sciences yet, he was given the Muses as companions because the ancients were convinced that without the co-operation of the gentler sex, the arts and sciences would have borne only tasteless and sad fruits."

Among the many fanciful ideas which the ancients wove around the Muses, none were more curious than the two following.

The first has reference to the celebrated Pythagorean theory of the "Harmony of the Spheres," according to which the stars and planets by their motion and acting on one another at proper intervals, were supposed to produce a kind of harmony, a sublime scale. Believing the Muses to be the souls of the planets, Pythagoras assigned accordingly certain distinct tones to the different heavenly bodies, viz.:

Name of Muse.	Being the soul of	Corresponding tone.
Urania,	The Firmament.	e.
Polyhymnia,	Saturn,	d.
Terpsichore,	Jupiter,	c.
Clio,	Mars,	b.
Melpomene,	Sun,	a.
Erato,	Venus,	g.
Euterpe,	Mercury,	f.
Thalia,	Moon,	e.
Calliope,	Earth,	d.

The second idea discovers a resemblance between Apollo with his nine Muses and the ten parts supposed to form the human voice.

Fulgentius asserts that the ten-stringed Lyra Apollinis was an emblem of that god's union with the Muses and also proved that the human voice consisted of ten parts.

The first four parts are the front teeth, which mellow the tone and cause it to rebound, as otherwise a hissing sound merely would be emitted; the fifth and sixth are the lips which beat like cymbals against each other; the tongue is the seventh, articulating the tones as the plectrum plucks the strings of the lyre; the eighth is the palate acting as a sounding-board; the ninth is the throat, a kind of flute; and finally the lungs which act as blowers for the whole instrument, are the tenth part.

The Muses had their challengers and musical combats as well as their leader Apollo, but, as a matter of course, always won the prize. Temples and groves were dedicated to them throughout Greece, from whence their service spread all over Italy.

Although each god was adored in a peculiar manner befitting his or her merits, yet in all these religious rites music played an indispensable part, with one exception only, Death, the inexorable, whom neither presents, sacrifices nor sweet tones could propitiate, and to whom no altars were erected, no hymns of praise sung.

William W. Gilchrist.

THERE are few musical names now before the American public more familiar than that of Mr. Gilchrist. Especially in Philadelphia, where the chief portion of his years has been spent, Mr. Gilchrist's name is a household word. His many successes are best appreciated here where the worth of his character is best known. Mr. Gilchrist was born in Jersey City, January 8, 1846. He was early imbued with musical tendencies. His parents were both of a musical turn. With such surroundings it is not surprising that the youth of nine years, at which age the family were permanently established in Philadelphia, should have sought still further development of the musical faculty. At eighteen Mr. Gilchrist found it necessary to make more use of this faculty. Business reverses occurring to his father at this period made it incumbent upon him to choose a means of future livelihood. The study of law, first essayed, was soon abandoned. One or two other moves in different directions, but with indifferent results, followed, and at length, just as the age of manhood was reached, the young but already well-educated musician decided to stake his chances upon music as a profession.

The first leading position which Mr. Gilchrist held was as conductor of a society of vocal and instrumental performers of a semi-amateur rank, familiarly styled among themselves the "O. M. S.," which, being translated, meant "Our Musical Society." About this period (that is from 1867 to 1870), he also gave considerable attention to the interpretation of dramatic music. He made numerous appearances in operettas and operas at this time, and in all of them a very flexible and well-cultivated baritone voice was supplemented by some decidedly creditable acting. As *Mr. Gilbert*, he sang leading parts for a season in the Galton-Kelleher English Opera Company, meeting with considerable favor.

During the year 1869, Mr. Gilchrist sang in the Handel and Haydn Society leading parts in "Messiah," "Judas Maccabeus," "Stabat Mater" and "Moses in Egypt." At this time he was already devoting himself to composition. Several of his vocal solos, among them "King Death," were published and met with success. A multitude of other compositions remain unpublished, covering nearly every form of music. There are instrumental trios and quartets for chamber performance, Christmas and Easter chorals, Te Deums, &c., for the church, male choruses, and, in fact, essays in every department. His success in composition has been best attested by the hearty acceptance of his works among critical judges. He won both prizes offered by the Abt Society of Philadelphia in 1875 for male choruses. Somewhat later he had the very unusual success of gaining all three of the prizes offered by the Mendelssohn Club of New York. In 1881

he succeeded in obtaining the prize of \$1,000 offered every two years by the Cincinnati Music Festival for the best composition for orchestra, chorus and organ. This work, "The Forty-sixth Psalm," has made Mr. Gilchrist's name generally known in the world of music. The judges were Camille Saint-Saëns, the famous French composer and organist; Carl Reinecke, the great Leipzig professor, and Theodore Thomas. These eminent musicians were unanimous in awarding the prize to Mr. Gilchrist's work. It was produced with brilliant success at the Cincinnati Festival last May, and it will form a leading feature of the festival here in May next.

But Mr. Gilchrist's work as a conductor is that to which his tastes and acquisitions most directly tend. He has already had a wide and varied experience in this line. His refinement of style and severely critical taste have made Mr. Gilchrist's services as a director of church music particularly valuable. His work at St. Clement's Church, and also at Christ Church, Germantown, where he has had charge of the music for a number of years, may be recalled in this connection. He has founded several vocal societies, and still retains the active leadership of the Mendelssohn Club, the best of its kind in the country; the Amphion Society of Germantown, and the Arcadian Club. He was also for several years director of the West Philadelphia Choral Society, one of the oldest vocal organizations in the city.

It may be considered a particularly fortunate choice which led to the selection of Mr. Gilchrist as one of the leaders of the May Music Festival. He is not alone, as has been shown above, singularly adapted to the work by nature, by cultivation, and by an experience exceptionally large for a man of his years, but he adds to these qualities a high musical ideal, the result of earnest conviction, and an honesty of purpose which assures the confidence and support of every singer in the grand chorus.

PERSONALS.

LUCCA IN LONDON.—Pauline Lucca made her first appearance on last Saturday night at the Covent Garden Opera House, London. She personated the role of *Valentine* in "Les Huguenots," and was warmly welcomed back to the scene where she has scored so many triumphs.

TOEDT'S PROPER PLACE.—Theodore Toedt seems to delight in singing music that shows him off to the least advantage, and in appearing in conjunction with singers whose voices completely overshadow him. That he was more seen than heard at the recent Wagner concerts is a fact. His legitimate place is in the average sized concert room, and the music best calculated to show off his powers is ballads and lyric melodies.

PRAISED VERY HIGHLY.—Miss M. Louise Segur recently sang in Hartford, Conn., at the last concert given by the Orchestral Society of that city. She was received with great applause, her voice telling off remarkably well in her two selections, one from "Mignon," the other from the "Prophet." She was presented with a basket of flowers on the part of the society itself. The local press also praised her singing very highly.

BLUMENBERG'S GREAT SUCCESS.—Louis Blumenberg created a splendid impression by his violoncello playing at the recent San Antonio (Tex.) Musical Festival. His solos were the popular feature of the various concerts and the papers report that the applause bestowed upon him was very enthusiastic. He played several pieces by Dunclecker, one or two by Davidoff and one or two by Servais. Such an artist is very rarely heard outside of a metropolitan city.

A TALENTED MUSICIAN.—F. Korbay is one of our talented resident musicians. He has the artistic temperament and a sound knowledge of the science of music; but whatever his gifts as a vocal teacher may be, his voice is not very pleasant to the ear and is not altogether under complete control. Such musicians as Mr. Korbay, however, serve to elevate the standard of taste among us. His tendency is to the Wagner and Liszt schools of composition.

A CLEAR TENOR VOICE.—A. L. King, who appeared last week at a benefit concert in Chickering Hall, possesses a tenor voice that should be cultivated to the best possible advantage. It is powerful without being harsh, and its endurance far above the average voice. When tenor voices are so rare, an organ such as Mr. King can boast of should be carefully cultivated and oftener heard. Favoritism sometimes succeeds in excluding the most gifted persons.

AN APT PUPIL.—Miss Fanny Eliza Rowe has won the Parepa-Rosa scholarship of the Royal Academy of Music, London. It was competed for on April 21. There were no less than fifty-seven candidates, but Miss Rowe's superiority was so marked that the scholarship was awarded her without hesitation by the judges.

A PROMISING YOUNG ARTIST.—Miss Marie Francis, the *Paolo* in the "Mascotte" at the New Park Theatre, has played in Waldron's "M'liss" company in the roles of *Clytie* and *Mrs. Smith* in a trip from New York to Dakota. She has also traveled with a Madison Square company. Miss Francis has been on the stage about two years, and in this, her first attempt in comic opera, she shows much promise for a bright career. She is petite, pretty and graceful, and her soprano voice is of pleasant quality. A good dancer and vivacious in her acting, she deserves a more prominent place than the small part which she has filled so acceptably at the New Park. Miss Francis appears during the summer in the "Pirates of Penzance," "Billie Taylor" and the "Mascotte" in Baltimore and Brooklyn.

Philadelphia Wagner Festival.

[BY OUR SPECIAL CORRESPONDENT.]

SOME of our good friends have taken us to task because in our account of the Boston Wagner Festival the opinion was expressed that "more cultivated, more discriminating, and more genuinely musically inspired audiences than those that assembled at Mechanics' Hall by the thousands, have not been seen elsewhere in this country."

A proof of the accuracy of this statement in favor of Boston has already been supplied in the few intervening weeks. New York audiences, while musically enthusiastic, were not, as a whole, as discriminating, nor were they as numerous by far, as the Boston assemblages at the Wagner festival. But, praise the stars, New York is not at as great an interval from Boston on the musical scale, as is Philadelphia from New York!

Theodore Thomas, in giving the Wagner concerts at Philadelphia in the style he did, had brought the mountain to Mohammed. He had assembled there the three great and world-renowned singers Materna, Scaria and Winkelmann, his magnificent orchestra of over a hundred performers, a mixed chorus of over seven hundred voices, consisting of members of the New York Chorus Society, Brooklyn Philharmonic Chorus, and the male chorus of the German Liederkrantz. Besides this, Philadelphia's own Cecilian Chorus lent valuable assistance the first night, and the concerts were given at that most charming and best acoustic of all opera houses, the Philadelphia Academy of Music. The alleged musical culture of Philadelphia, a city of more than twice the number of inhabitants of Boston, was shown by the attendance of a bare thousand of people at each of the three concerts, while in Boston five thousand enthusiastic auditors paid tribute to Wagner and to their own musical culture nightly and for five concerts.

But if this lack of musical culture and discrimination of the public of a great city like Philadelphia was shown in the apathetic non-attendance to the concerts, the ignorance and stupidity of the daily press on this occasion was still more painfully apparent. The daily papers of Philadelphia, for instance, wrote choice and discriminating articles on the "Bacchanale," from the first act of "Tannhäuser," and about its performance at the first night's concert: The "Bacchanale," it is true, was on the programme, but, for some reason or other, it was not given! The inference is, that all this was a tribute indirectly to Wagner, being an acknowledgement of the debt owed by the Philadelphia press to Mr. H. T. Finck's "Wagner Handbook." It is safe to say, that whatever little amount of careful and judicious mention of Wagner's works appeared in the Philadelphia papers can be readily traced to the above source of information. When a critic presumed to wander from the path which the "Handbook" had laid out for him, he tumbled into the most amusing state of musical idiosyncrasy, sometimes translated idiocy.

If musical culture goes on with this kind of geometrical progression as one recedes from Boston, what must it be in Baltimore, Chicago and St. Louis?

Cincinnati may possibly take up the fight with a musical cudgel in one hand and a Wagner Handbook in the other. Let Boston's competitors come on! Philadelphia is certainly out of the race.

As regards the performances themselves, it must be said they were in every way superior even to those given in Boston and New York. This may be accounted for through the fact that only such selections formed the programmes that also have been rendered already at both these places and consequently the ensemble gained through the repetitions. On Monday, the first night, the "Cecilian" chorus of Philadelphia sang the march from "Tannhäuser" with great spirit, and the fine ensemble did honor to them and their leader, Mr. Michael Cross. Most applauded were the orchestral selections from "Die Walküre," and Herr Scaria in Wotan's Farewell came in for no less a share of the rather generous applause, than did Mme. Materna and Herr Winkelmann in the difficult finale from the third act of "Siegfried." These artists as well as Mr. Theodore Thomas were twice recalled at the close of the concert.

At the Tuesday matinee Miss Emma Juch sang the ballad from the "Flying Dutchman" excellently, and the New York and Brooklyn ladies were highly pleasing in their pure delivery of the "Spinning Chorus" from that opera. The second half of the programme consisted of the complete third act from "Die Götterdämmerung," with the same artists as in Boston and New York. The orchestra was splendid, and so were the three Rhine daughters, Miss Juch, Mrs. Hartdegen and Miss Winant. Of course, the Wagner singers received the lion's share of the applause, some of which deservedly, also, fell on Mr. Remmert.

The Tuesday night programme opened with the Huldigung's March magnificently played, and this was followed by the German Liederkrantz's singing of Rheinberger's "Waldmorgen." They never gave this part-song better than on this occasion, and they were applauded to the echo, giving as an encore Engelberg's "So Weit." After the beautiful prelude to "Tristan and Isolde," followed the celebrated love duet from the second act of that work and both Mme. Materna and Herr Winkelmann were really at their best. Herr Scaria, as *King Marke*, also achieved his usual and well-merited success.

The fragment, from the glorious third act of The "Meistersinger" concluded the programme and this the most brilliant work of Wagner could not fail making an enthusiastic impression even on the Philadelphians, as it was also finely performed. The Liederkrantz sang the funny choruses of the cobblers, tailors and bakers with spirit and nice shading and expression, and the

mixed chorus of 700 voices told wonderfully well in the Philadelphia Academy of Music.

It is needless to say that both Scaria and Winkelmann were enthusiastically received, but after the finely rendered "Quintette" also the home-talent "brought down the house" and at the close of the performance all the artists and especially Mr. Theodore Thomas had a hearty double recall.

Baltimore Musical Festival.

BALTIMORE, Md., May 3.

OUR festival (under the auspices of the Oratorio Society) began on May 1, with the performance of Rossini's hackneyed "Stabat Mater" by the society, with a Baltimore orchestra and Miss Juch, Miss Winant, Mr. Toedt and Mr. Remmert as soloists; Mr. F. Fincke, conductor. It was very well done, as long as nearly everybody knows it by heart.

Then came Mr. A. Hamerik's "Christian Trilogy" by the society, the same orchestra, two harps, and Mr. Romertz as soloist, assisted by Mr. Fincke; Mr. Hamerik, conductor. The composition is new, and it is not new, as old acquaintances greeted us from the pages of the score in a most cordial way. We can only say to Mr. Hamerik what a witty Frenchman said to the author of a book: "Sir, your work contains a great deal which is good, and a great deal which is original; only that that which is good is not original, and what is original is not good." The local press, of course, distributes immortality by the bushel.

On May 2 there was a symphony concert by the society and Theodore Thomas's orchestra. Soloists, Mme. Materna and the quartette of the night before.

Programme: Toccata, by Bach, for orchestra by Esser; chorus and recitative from "Messiah," Society, and Miss Winant; aria, "Marriage of Figaro," Mme. Materna; "Creation," introduction, part three; recitative, duet and chorus; Miss Juch, Messrs. Toedt and Remmert; overture, "Oberon"; scena and aria, Mme. Materna; chorus from "The Redemption" (Gounod).

Ninth symphony, with chorus and soloists of the opening night. The society and Mr. Thomas's orchestra did all the choral and orchestral work. Conductor, Mr. Thomas, Nos. 1, 3, 5, 7; Mr. Fincke, Nos. 2, 4, 6.

The enthusiasm of the audience kept step with the grandeur of the performance. The Ninth Symphony had never been heard here before, but its intrinsic worth, together with the perfect rendition removed all doubt about its success. Moreover, the frequency with which phrases occurred, evidently borrowed by Beethoven from modern composers, (or, perhaps by them from him), made the work less of a stranger than it otherwise would have been.

The programme for the last night was entirely Wagnerian, and rendered by Mme. Materna, Messrs. Scaria and Winkelmann, with Mr. Thomas's orchestra, led by him, of course. We abstain from carrying coals to Newcastle, and simply record "une frénésie d'enthousiasme" on the part of the audience. It was the most rational and justifiable lunacy ever seen.

HANS SLICK.

Richmond Festival.

RICHMOND, Va., May 1.

RICHMOND turned out in force last night at the Thomas concert. People were present from many remote parts of the State. Nearly 3,000 persons attended. No other musical entertainment here has been so satisfactory. There was a chorus of 200 persons. Thomas's orchestra numbered sixty-nine. Herren Scaria and Winkelmann were received with great enthusiasm, and Frau Materna created a furore. The volume and compass of her voice and her expressive power led to repeated recalls. The Richmond Choral Union, with Professor Siegel at its head, evoked the warm commendation of Mr. Thomas. The receipts were over \$4,000.

Pittsburg (Pa.) Festival Programme.

THE managers of the May festival have just completed the programme that is to be rendered by the Theodore Thomas orchestra and the distinguished foreign vocalists. It will be seen that it contains many of the selections from Wagner's compositions.

Tuesday evening—Stabat Mater, Anton Dvorák, with Miss Emma Juch, Miss Emily Winant, Messrs. Theodore Toedt and Franz Remmert as soloists.

Oberon, Weber. Overture. "Ocean, Thou Mighty Monster," Frau Amalia Friedrich Materna.

Thusnelda, Adolph M. Foerster. Gretchen am Spinnrade, Schubert, Frau Friedrich-Materna. Bal Costumé, Rubinstein.

Wednesday evening, Wagner night—

Tannhäuser—Act II.—Frau Friedrich-Materna, as *Elisabeth*; Herr H. Winkelmann, as *Tannhäuser*; Herr Franz Remmert, as *Wolfgram*; Herr Emil Scaria, as *Landgrave*.

Die Walküre—Act II.—Frau Friedrich-Materna, as *Brunhilde*; Herr Emil Scaria, as *Wotan*.

Die Meistersinger—Act III.—Herr Winkelmann, as *Walther*; Herr Scaria, as *Sachs*; Herr Remmert, as *Pogner*.

Thursday afternoon—"Midsummer Night's Dream," Mendelssohn, "Wedding March."

Magic Flute, Mozart. "In diesen heil'gen Hallen," Herr Emil Scaria.

Larghetto, Symphony II, Beethoven.

Iphigenia in Tauris, Gluck. Aria, Herr H. Winkelmann.

Flying Dutchman, Wagner—Act II.—Miss Emma Juch, as *Senta*; Miss Emily Winant, as *Maria*, female chorus.

Euryanthe, Weber. "Unter blühenden Mandelbäumen," Herr H. Winkelmann. "Glücklein im Thale," Miss Emma Juch. "Wo berg ich mich?" Herr Emil Scaria.

Hungarian Rhapsody, No. II, Liszt.

Thursday evening—Symphony, G minor, Mozart. Scena and Aria, Beethoven. "Ah, Perfido," Madame Christine Nilsson.

Overture, "Sakuntala," Goldmark.

Selections from "The Redemption," Madame Christine Nilsson, Miss Emily Winant, Mr. Theodore Toedt, Mr. Franz Remmert, chorus and orchestra.

Mme. Hopekirk's Recital.

MME. HELEN HOPEKIRK gave her last piano-forte recital for this season at Steinway Hall on Saturday evening, and had a more appreciative than numerous audience. The programme which this excellent artiste rendered was varied and highly interesting, and in its composition showed both skill and taste. It was as follows:

Impromptu—A flat minor.	Schubert
Minuet.	
Gavotte—B minor.	Bach
"Si Oiseau j'étais."	Henselt
Romanse—F sharp.	Schumann
Scherzino.	
Spring Song.	Mendelssohn
Presto Capriccio.	
Andante in F.	Beethoven
Sonata Appassionata—Op. 57.	
Allegro assai. Andante con moto. Allegro ma non troppo—Presto.	
Prelude—D flat.	
Etude—G flat.	
Scherzo—B flat minor.	Chopin
Polonaise—C sharp minor.	
Berceuse—D flat.	
Waltz—F major.	
Study—Staccato.	Scharwenka

To go into a detailed criticism of Mme. Hopekirk's rendering of each of these numbers would be all the more superfluous, as we have already at various times taken occasion to point out her excellent qualities as a pianiste. She proved the correctness of our judgment again on last Saturday night, as far as her accurate memory and a really well-developed technique were concerned. In many of the lighter numbers Mme. Hopekirk's musical conception also pleased us, while in the Beethoven Sonata Appassionata she did not come up to our expectations. She played this finest and noblest sonata of Beethoven, as one of Boston's greatest pianists, who was present at the concert, aptly expressed it, like a *pastoral* sonata instead of a *passionate* one. Mme. Hopekirk's gravest pianistic fault, however, is her overabundant use of the loud pedal, as she lacks the discretion that a fine ear for harmony will impose on a performer so endowed. She also has a habit of too much *arpeggio* playing, and rarely strikes the notes of a chord simultaneously, but always gives them out broken, even when an *arpeggio* seems to us utterly out of place. She was generously and deservedly applauded, and we hope will repeat her successes on the concert stage also in the coming season.

Korbay Concert.

F. KORBAY gave an orchestral concert in Chickering Hall on Friday evening, May 2, when he had the assistance of Mlle. Ilonka de Ravasz, the Hungarian pianiste, and as conductor of the orchestra Dr. Damrosch. The audience was by no means large, but rather select and cultivated.

The programme opened with the introduction to the third act of "Lohengrin," given with great spirit and effect by the orchestra, which, although not very large, was complete in all its parts. We should have much preferred to hear the Vorspiel, because Chickering Hall is too small for pieces where great power is demanded. A small orchestra in the lighter symphonies is enjoyable in this building, but modern works of large dimensions, where the brass instruments are constantly employed with full force, are not suitable, but cause pain rather than pleasure. Following the "Introduction" came Liszt's Hungarian Fantasia for piano, with orchestral accompaniment. Mlle. Ravasz gave a brilliant, but not dazzling rendering of this comparatively popular and well-known work. Still we preferred her in it rather than in the Saint-Saëns G minor concerto, which she interpreted at the end of the concert. Her general playing is characterized by great dash while it does not lack in delivery when such quality is called for. Sometimes her phrasing is not clear and her touch seems hard and unsympathetic, but from a technical standpoint her playing must be conceded to be eminently satisfactory. What we fail to discover in her performances is true expression, without which all playing sinks to an automatic level. The Saint-Saëns concerto has no slow movement, but the whole work is quite charming, especially the middle section. The accompaniments to both piano selections were very carefully given.

Mr. Korbay, when he first appeared, sang six vocal numbers—a "Prayer," composed by himself (which did not strike us as being particularly interesting or effective), Frau's "Now the Shades," Nidor's "A Toi," H. Hoffman's "Tristan and Isolde," Rubinstein's "Der Asra," and Liszt's "In Liebeslust." His voice is scarcely equal to his artistic instinct, the higher notes being somewhat distressing to listen to. He sings with intelligence and verve, but the tones are not there to respond to the demand made upon them. In the second part he sang Schubert's "Erl King," orchestrated by Liszt, and a new version of a manuscript composition of his own, entitled "Le Matin," also orches-

trated by Liszt. As to this work there is very little to be said. As a song it is a failure, being at once erratic and uninteresting. Here and there the accompaniment was what the Germans term "well-sounding," but nothing more. Mr. Korbay's "Nuptiale" would be successful as a musical composition if it were in any way original, but it seemed to be "made-up," as it were and to suggest passage-work from a number of modern pieces. It is quite well instrumented, and shows that the composer has talent. The concert was one of the most enjoyable kind, and every one present seemed to be *en rapport* with the performers. Dr. Damrosch conducted with great care, especially so the pieces by Mr. Korbay, which deservedly called for the best possible interpretation.

Choral Club Concert.

THE Choral Club gave a concert in Chickering Hall on last Thursday evening, May 1. Under the conductorship of Augustin Cortada, the club sang a number of selections in very fair style, which reflected credit not only on its members, but also upon its conductor. Such organizations, as they are composed mostly of amateurs, do much good in disseminating a taste for music generally, and when they appear before the public should receive as hearty a welcome as it is possible for a generous audience to bestow upon them. M. Musin played his violin solos with his characteristic brilliancy and elegance. He never fails to score a truly popular success. On this occasion he was extremely well received, in fact, enthusiastically applauded. The entire evening was passed very pleasantly.

Christian Fritsch's Concert.

MR. CH. FRITSCHE'S benefit concert that took place in Steinway Hall on Thursday evening last and was attended by a large and select audience. The programme, a most interesting one, was very ably carried out. Miss Ella Earle sang the aria, "E dunque ver," by Rubinstein, in a highly artistic manner, and later on charmed the audience by her rendering of songs by Lassen and Jensen. New York audiences are far too seldom favored with this young lady's presence.

Mrs. Anderson afforded pleasure by her selections and contributed greatly to the success of the concerted pieces.

Mr. S. B. Mills is too well known to our lovers of music to need any praise. Suffice it to say that he was in his best form and repeated his wonted success.

Mr. Nahan Franko, the violinist, interpreted selections from Ries, Godard and Sarasate in an acceptable manner.

A duo for two pianos by Mr. Carl Walter was one of the gems of the evening. It was given with finish and spirit by Mr. William Ed. Mulligan and the composer, and stamped the latter as a master of his art.

Mr. Ivan Morawski scored quite a triumph by his rendering of the celebrated aria, "Sorgete," from "Maometto II," by Rossini.

Mr. Fritsch was in splendid voice and sang all his numbers in a thoroughly artistic style. He was very warmly welcomed by the audience, as he deserved, and his performance showed that he has lost none of the gifts which have made him so great a favorite with all true lovers of music.

Mr. Agramonte contributed in a large measure to the excellent rendering of the various pieces by his well-known ability as accompanist.

The whole affair passed off without a hitch of any kind and on this occasion the nuisance of encoring every piece on the programme was quietly suppressed by allowing none.

This is a step in the right direction and one we cordially recommend to the givers of like entertainments in the future.

George E. Aiken's Concert.

AN interesting concert was given in Chickering Hall on last Saturday evening by George E. Aiken, of English glee fame. The audience was large and friendly disposed toward the performers. Miss Beebe sang several songs in her well-known and satisfactory style, and Miss Barron Anderson did her share toward making the evening a success. Mr. Arnold gave three violin solos with excellent technique and some feeling, and it would appear that he exhibits himself to better advantage when playing alone than in quartet. The Stock Exchange Glee Club sang a number of part-songs, as did, also, the English Glee Club, composed of Messrs. Aiken, Ellard, Miss Beebe and Mrs. Anderson.

Agramonte's Complimentary Concert.

THE complimentary concert tendered to Signor Agramonte on Tuesday night, April 29, in Chickering Hall, was altogether a successful affair. Most of the performers were well-known artists, who have been heard time after time with much satisfaction. A commendable feature of the occasion was that no encores were permitted, and thus the audience had to content itself with recalling those singers whose selections were particularly enjoyable, and taking their bow for the extra piece far too generally accorded.

The opening number, a solo and quartet by H. Millard, "Love Me If I Live," was neither musically interesting nor well rendered. The singers did not seem to understand each other, and were rarely together or in tune. Miss Crittenden followed with two songs by Grieg, "I Love Thee," and "Morning Dew." The effect she produced does not corre-

spond with all the effort she makes, and her voice is not naturally of a good or ringing quality.

A. L. King gave the tenor romanze from "Gioconda," and it must be said that he possesses one of the best natural voices of any local tenor. His delivery is somewhat amateurish as yet, and he does not manage his voice like he would if his training were more perfect; but, after having made allowance for all his faults, it must be said that his general singing was a really enjoyable feature of the concert. In the celebrated trio from "William Tell" he displayed a great deal of endurance, and his upper notes told out with excellent effect. In short, he should be heard in oratorio and symphony concerts, for he deserves to be brought forward oftener than the majority of tenors we are forced to hear again and again. True natural gifts should be encouraged and fostered in whomsoever they are discovered. A duet by Lacombe, "Estudiantina," was brilliantly sung by Miss Ella Earle and Mrs. Florence Rice-Knox. The latter lady gave Cowen's "Lovely Spring" with better effect than some other singers whom we have heard attempt it. Miss Earle sang Rubinstein's grand aria "E dunque ver" in a style that merited the applause with which her rendering was received. This young lady sings with a good deal of vim, and as she can lay claim to the possession of an excellent natural voice, which has been quite well trained, it goes without saying that her appearance is always welcome. Floral offerings were tendered her by some of her admirers.

Mr. Archer played two organ solos, a pretty "Allegretto" by Tours, and the fugue from Mendelssohn's "Octet." The former was well given and nicely registered, but the latter number was simply a Babel of sounds, even to those who know the piece and have heard it played by the instruments for which it was originally written. It was taken at a rate that could only have produced this result.

We only wish Mr. Archer could have been seated among the audience, and have heard for himself the effect produced by his performance of the Mendelssohn number. He would forever renounce such displays of execution, and confine himself to more legitimate organ music, or to such arrangements that listeners can make something out of. This is said without any desire on our part to depreciate Mr. Archer's superior technical execution, on both manuals and pedals, and the natural taste he has for registration.

The first part of the concert closed with the trio from "William Tell," before-mentioned, in which Mr. Morawski's voice was heard to excellent advantage, as also later in his solo. Mr. Coletti also satisfactorily took part in the trio.

The second part opened with a well written and interesting "Introduction and Allegro Scherzando" for two pianos, composed by Carl Walter. It was effectively performed by the composer and Signor Agramonte. Dessauer's bolero "To Sevilla" was given by Mrs. Buckley-Hills in her usual style, which was followed by Franz's song, "The shades are falling," interpreted by Willoughby Weston; Mattei's "Che gioia" waltz, given by Miss Maria Tuck, and Lassen's "Vorsatz," and Rubinstein's "Es blinkt der Thau," rendered by Mr. Fritsch in his accustomed vigorous manner. Miss Earle also gave Korbay's "Thou hast broken the heart," and Jensen's "Morgens am Brunnen." The concert concluded with Fanning's double quartet, "Song of the Vikings," interpreted by Miss Earle, Miss Tuck, Mrs. Buckley-Hills, Miss Kellogg, and Messrs. King, Millard, and Morawski. The concert was altogether an exceptional one of its kind, and must have been gratifying to Signor Agramonte.

Remenyi's Concert.

A "FAREWELL" concert was given on last Wednesday evening in Chickering Hall by the popular violinist Edouard Remenyi. It was quite well attended. Herr Remenyi interpreted a number of compositions of various styles in his own peculiar manner, and was received with boisterous applause. Chopin's nocturne in G minor and Schubert's "Serenade" seemed to appeal most to those present. Of course, they were given with the peculiar exaggeration so characteristic of Herr Remenyi's playing and which fails to be grasped even in a detailed description. Fred. Archer played several organ solos with his accustomed skill, being particularly satisfactory in the lighter pieces by Batiste and others. Miss Hattie Downing sang Tosti's song "Good-bye," and scored a popular success by her sympathetic interpretation. Perhaps the success of the soiree will tempt Herr Remenyi to give a "farewell" matinee? Such unaccountable things have happened, you know.

Miss Hattie L. Simms's Concert.

THE concert given in Steinway Hall on Monday evening by Miss Hattie Louise Simms was quite a success. Miss Simms sang a recitative and cavatina by Rossini, "Della Rosa il bel vermiglio," and was greatly applauded for her effort. As an encore selection she gave Horn's "Cherry Ripe." Flowers were presented to her by her friends, and all present appeared to be delighted at her success. Altogether her reception must have been gratifying to her. Her assistants were Mme. Helen Hopekirk, who played her selections with skill and intelligence; Mme. Chatterton-Bohrer, whose harp playing pleased the audience; Mr. Courtney, who sang "Maid of Athens," by Allen, and took part in concerted numbers; Mr. Morawski, who was received with great favor, as he always is; Miss Hattie J. Clapper, who sang Vaccai's recitative and aria, "Ah! se tu dormi," with

fair success; Mr. Humphries and Dr. Carl E. Martin. Mrs. Dr. Carl E. Martin acted as the accompanist, and did so quite effectively. Miss Simms deserved all the success the affair brought her. She is going to Europe to study with Marchesi.

A Benefit Concert.

AN excellent concert was given in Chickering Hall, on Monday afternoon, for the benefit of the Hospital, Prison, and Library Fund. It was under the direction of Signor Albites. Among the singers were Del Puente, the well-known baritone; Mlle. de Lussan, Miss Clapper, Miss Martini, the Meigs sisters, and others. The programme was quite attractive; and, on the whole, was exceptionally well rendered. The audience was rather large, and thoroughly appreciative.

Miss Ella Hersey's Concert.

MISS ELLA HERSEY'S concert, or rather a testimonial concert given to that lady, took place in Chickering Hall on Monday evening. Like at all such affairs, the lady's numerous friends formed the audience, and applauded her selections with great heartiness. She created a fair impression. Among those who assisted her was Mr. Jameson, the tenor. His contributions to the evening's entertainment were much enjoyed. The other performers were also much applauded.

New Park Theatre Concert.

THIS theatre is now devoting itself to Sunday night concerts, with moderate success so far. On Sunday night last, Mlle. Aimée was the attraction. Her peculiar and interesting methods were followed by an enthusiastic audience. Other soloists were Miss Susie Canfield, and Signors Fernando Michelena, Strini and Carrano.

Miss Canfield possesses some good qualities of voice, and when she conquers her stage fright may prove a good singer. The orchestra was under the direction of Signor d'Auria.

Casino Concert.

MEYERBEER'S music was the feature of the Casino Sunday night concert. The soloists were M. Ovide Musin, Teresa Carreño and Amy Sherwin. As the orchestra was in fine shape, the soloists at their best, and the audience large, the concert was among the most satisfactory yet given at the Casino. M. Musin gave an exquisite rendering of the first movement of Beethoven's violin concerto. His bowing, tone and expression were an artistic triumph.

Light Opera.

THIS is the season when a young man's fancy lightly turns to seltzer with lots of lemon in it. So he treats his girl to soda cocktails and gives her comic opera for dessert.

This is a fortunate thing. Comic opera is better at any time than gin-fizz; it puts the spirits into happy agitation; it makes one forget his troubles; it leads one to think that life is not a six-day walking match, or a presidential canvass in which the dark horse does all the kicking.

Italian opera has its attractions. But that form of music is departed for a season. Patti has gone with her parrot, and her diamonds, to her beloved in Wales. Sembrich, so Colonel Mapleson says, will fly to Madrid. At least, the singers of the Academy and of the Metropolitan House are no more, as it were.

So we hasten to worship new gods and new goddesses. From Patti we turn to Ricci; from Campanini we leap to Ryley; instead of grand we become light; instead of Italian, we sing what we call English.

AT THE CASINO.

Here "Falka" is drawing crowded houses, and Miss Bertha Ricci is being hailed as the leading female comic opera singer of the country. This is undoubtedly the verdict of a second Daniel come to judgment. Miss Ricci is refined, delicate and charming in her acting, and her voice is not only sweet and persuasive, but it is clear and resonant, and has unusually good carrying power.

Until Mr. Klein made himself up—as *Lay Brother Pelican*, we never had any idea what constituted a kiss of peace (although kisses are all of a piece), or how nice girls may be, or how good is roast ox "running all day long."

Mr. J. H. Ryley is working the *Governor* with a tantalized and tormented old gentleman whose sorrows evoke our sympathies while tears of joy steal down both sides of our nose. Mr. Frank Tannehill, Jr., is a fine *Tancred*. He has evidently studied carefully the habits of the Jersey mosquito and plays that role in the head of his uncle with great *délat* and abandon.

Mme. De Ruyther is good, as she always is in her roles, and Miss Billy Barlowe appears to advantage.

Miss Cottrelly and Mr. Hubert Wilke have worked up a strong and interesting combination in *Edwige* and *Boleslas*. They give plenty of color to their acting.

Now the summer season draws on apace, the Casino garden will be opened to-night and then the stars may be seen singing together in blessing over Messrs. McCaull and Dunlap, the Aronson Brothers, and our good friend, Henry R. Smith, the guardian of the treasure.

AT DALY'S.

This theatre is now welcomed among us as given over for a time to the fantastic frivolities of comic opera. Although

Misses Ada Rehan and May Fielding, Mrs. Gilbert and Messrs. Drew, Lewis, Parkes, and others of Mr. Daly's company may shudder at the desecration of this holy temple of art by thoughtless and giddy song and dance people, Mr. J. C. Duff's presentation of a "Night in Venice" is one of the most charming performances of the year in the way of light opera. The cast is a strong one.

Miss Louise Lester is the bright particular star of the company. Her animal spirits never get beyond the control of the reins of art; she is always interesting and her acting and singing are captivating.

Mr. Walter Temple is a handsome *Duke of Urbino* and his singing is good.

Miss Alice Vincent is an attraction as a beautiful woman who uses her voice discreetly.

The three senators are a hit. They hit right and left and carom on the centre. One of them is always left; another is always right. All three make Venice howl with elocution and circumlocution. Their names are Bruno, Longworth and Wilks. Messrs. Connell and Fitzgerald are still adding to their own glory.

The Pigeon Ballet is really "immense." And all the girls think so. With white wings on their backs, and with attachments converting them into fantail pigeons, they afford food for the moralist and fun for the spectators. They bill and coo as if they were hatched for it. And all the while they hold their sides as if they would burst their feathers with laughter, if they only had room enough. This reacts on the audience, which does the laughing for them. As a bit of realism this ballet is wonderfully funny. The girls think so too.

AT THE NEW PARK.

For two weeks "La Mascotte" has been running here. "Thank God, this is the last week!" exclaimed one of the management, a few nights ago. On that night, two hundred people were listening to the opera, and seeing how near *Rocco* could come to throwing himself into the lower proscenium box and yet not do it. Everybody was having a good time. Mr. Haskell was the most remarkable *Lorenzo XVII*, yet seen on any stage in any country. He took everything by storm, and swept—the stage. His falls were simply remarkable pieces of mechanism. His trombone act brought down the house, and broke up the trombone. Hari-Kari was played on the stage, and the audience kept the fun hot with plaudits. One of the best treats of the season was afforded. It was better than a minstrel show any time.

AT THE BIJOU.

In spite of Mr. Mansfield's little tilt with Stage Manager Freeman, he kept up the old baron to the end. Both gentlemen have nice little tempers, and discretion to know just when "the thing is played out." A musical novelty, called "Bluebeard," a perversion of Offenbach, was produced last night. Of this, notice hereafter.

Sir Michael Costa.

LAST week news was received here by cable of the death of the eminent musician and conductor, Sir Michael Costa. He died at Brighton, England, of apoplexy. He studied, when young, at the Milan Conservatory of Music, but Zingarelli, his master, sent him over to take part in a Birmingham festival, at which he was so well received that he decided to make England his future home; and became, some years afterward, a naturalized British subject. He brought orchestral music to a higher degree of perfection than it ever had attained in England before his advent there; and as conductor of the Philharmonic Society, Sacred Harmonic Society, Her Majesty's Opera Company, the Birmingham Festival, and various other provincial musical festivals, and last, though by no means least, of the great Handel Festivals given in the Crystal Palace, London, did more than any other single musician to advance the cause of the best music in England.

As a composer, he earned quite a name, although it is very doubtful whether any of his works—with the exception of the two oratorios, "Eli" and "Naaman"—will live, and perhaps not these. His first compositions were two cantatas and two operas, none of which are now known. Other operas succeeded these, and, at the time they were produced, achieved considerable success; but they were written for the time, and are now consigned to oblivion. "Eli" was produced at the Birmingham Festival, as was also "Naaman"; but the first named work always was the most popular of the twain.

Sir Michael Costa had those excellent qualities that go to make up a good conductor—firmness under all conditions, and a never-wavering discipline; a keen perception of what was needed to achieve the best results from the material at his command; and a broad conception of other composers' works, which gift was of great value in his interpretation. The writer saw Sir Michael conduct oratorios and operas on many occasions, and the qualities enumerated above were among the most noticeable possessed by the deceased musician.

The London *Times* says, in an article on the death of Sir Michael Costa, that his name has attained a prominent place in the history of music, not as a musical composer, but as a conductor by whom the creations of Handel have been rendered in a manner which even the writer himself never conceived. It refers to his management of the Crystal Palace festivals, and his long services to the art of music at Convent Garden.

Keynote.

ON taking a hasty glance at our exchange table the other day, we were horrified at observing what we for a moment took to be a freshly-boiled lobster among our papers. Closer examination, however, proved that the object which had so alarmed us was only the latest issue of our dictatorial and critical contemporary, the *Keynote*. We took it up, and after a cursory examination came to the conclusion, both from the exterior and interior appearance of the usually æsthetic sheet, that the editors, composers, proof-readers and printers must have employed most of their time the past week in "painting the town red," and saved part of the actual vermilion for the cover of the paper, and the figurative gore for the inside.

We have always rejoiced that we are so fortunate as to have a contemporary so exceedingly able and remarkably willing to point out to its neighbors the way in which they should go. We have endeavored, with all due humility, to profit by its suggestions. But it has soared beyond our limited powers this week, and we humbly and respectfully ask for information.

Please tell us, neighbor, what is the picture on your cover meant to represent? Is the design allegorical or historical? Is it the latest English fashion to give the color all pre-eminence, to the utter destruction of the outlines? Excuse our ignorance; we are not well up in high art, "don't yer know."

With all due respect to the highly respectable gentlemen who edit the *Keynote*, allow us to suggest that their colleague, Mr. Scissors, has been greatly overworked in this issue. He deserves a vacation for some weeks. By the way, why not give the London *Musical Times* credit for the article on "Carl Maria Von Weber?" We are positive that we have read it in that journal. And would it not be just as well to give credit also to the papers in which the articles on "Individuality as Exemplified by the Composer," and "Hymnology," were originally published? The omission of the credit must be accidental, as we know our high-toned and conscientious neighbor would never indulge in deliberate piracy. It seems to us, too, as if we had seen most of the "Society Notes" in the *Evening Telegram*, and other daily papers of this city. Surely they must feel highly honored by the notice of our honorable (?) contemporary.

We are also pained to note that the editor is afflicted with diplopia, for in no other way can we account for the two precisely similar notices of Signor and Madame ———'s concert, which follow one another in the "Personal Jottings." And who is "Mme. Rice-Knot?" Not our old friend, Mrs. Rice-Knox, surely. What is a play card? What is a "prolonged thrill," which Von Bulow is said to have executed? Where is "Fourteenth Street?" Where is "Phaladellia?" Perhaps, however, the *Keynote* has compiled a dictionary of its own, and these are specimens of the new style of spelling. If so, there is most probably a companion atlas, which accompanies it. We did not know that the thriving town of Cedar Rapids was in Michigan. We supposed it to be in Iowa. Neither were we aware that Hooley's Opera House, McVicker's Theatre, and the Chicago Museum had removed from Chicago to Cincinnati. Perhaps, however, it is the consequence of the floods, or mayhap of the riots. It must be a fact; there surely can be no mistake; and the *Keynote* can state no wrong.

Now, neighbor, as we said before, we have always tried to follow your lead and humbly endeavored to profit by your suggestions. But let us whisper a word to you now, in all humility. Newspaper correspondents not indulge, sometimes, in too long a contemplation of the wine when it is red, and this leads to temporary aberration of mind. If it quiets a man to pour out his inmost soul on paper when he's in that condition, by all means let him write. But no law in the land will compel you to publish his productions. Next time your correspondent "Jasper" goes on a periodical, just shelve his communications, or drop them in the waste-basket. He's had a bad attack this time, and has grown steadily worse these three weeks. Don't send any more of his articles to the printer until he is himself again.

All our best efforts failing to account satisfactorily for the singular appearance of the paper, we called on the foreman of the composing-room and asked him where the trouble lay.

That gentleman looked at it critically, and after a few moments' silent contemplation, replied: "Nothing's the matter, except that the printing and press-work would disgrace a three-cent poster!"

P.S.—By the way, neighbor, the same number contains our admirable cut of Campanini, why not say so? We have a large collection of excellent cuts of musical people and would accommodate you, but we cannot do so, if you deliberately appropriate our work and not even credit us.

Messrs. Abbey and Gilmore have been successful in their suit against the claims of the Metropolitan Concert Company, Limited, which, over two years ago, leased the building known now as the Cosmopolitan Theatre to these two gentlemen for two months, commencing October 1, 1881, with the option of a further lease for a period of one year, which was not taken. The plaintiff asserted to the contrary and sued for the rent for almost a year, but has just been non-suited, and thus Abbey and Gilmore have only to pay rent for the two weeks while they were in actual possession of the premises.

Gustave Amberg Sued.

GERTRUDE DOMBRACH, the widow and executrix of A. Ferdinand Dombrach, a former stage carpenter at the Thalia Theatre, is suing Gustave Amberg, the manager of the theatre, to recover \$3,306.49 which, she alleges, Mr. Amberg owed her husband at the time of his death. The action is pending in the Court of Common Pleas.

Henry A. Jockel, the attorney of Mrs. Dombrach, made an affidavit last week, which throws some light upon the history of an endeavor to obtain damages by process of law. Mr. Jockel declares that the action was begun on February 6 last, that a judgment by default was entered against Mr. Amberg on February 27 for the full amount claimed, and that an execution was put in the hands of the sheriff. On March 14 a stay of proceedings was secured by Messrs. Howe & Hummel, the counsel of Mr. Amberg, and an order to show cause why the default should not be opened was granted by Judge Beach because Mr. Amberg swore that he had mislaid his summons, that the fact of the suit had escaped his mind, which accounted for his not appearing at the trial, and that he had a good ground of defence. Mr. Amberg added that he found that the execution would be issued, and "unless stayed the sheriff would remove his property." Mr. Jockel then further deposes: "The truth being that the deputy had seen the defendant at least four times and could find no tangible property on which to levy."

Then, according to the affidavit, the motion to open the default was granted with \$15 costs, on condition that Mr. Amberg should file a bond in \$3,500 to abide the issue of the suit. Ten days later, March 26, an extension of two days, in which to file the bond was obtained. On April 1, Mr. Jockel summarily rejected the sureties offered by Mr. Amberg. On April 3, five days' extension, in which to file an answer was served by Messrs. Howe & Hummel. On April 8 ten days more were put on top; and on April 10 six days more for a new bond were obtained, on the ground that the first bond was defective. On April 17 the new bond was approved by Mr. Jockel. On April 21, the last day of the answer, Messrs. Howe & Hummel, Mr. Jockel swears, informed him that Mr. Amberg was out of the city, "although Mr. Amberg was in the city all but two of the twelve days' time for answer."

Mr. Jockel then says that his client has seven causes of action. The first two causes embrace \$38.57, which Mrs. Dombrach was due her husband on his services as stage carpenter. She will concede this amount, however, to Mr. Amberg.

The third cause is to recover \$1,000 loaned on September 18, 1881. Mr. Amberg admits this debt, Mr. Jockel declares, but sets up in defence the claim that he gave his note to Mr. Dombrach, and paid it when due.

The fourth cause is to recover \$250 loaned on August 31, 1882. Mr. Amberg denies the loan.

The fifth, sixth, and seventh causes are on promissory notes held by Mrs. Dombrach, alleged to have been made by Mr. Amberg to her husband. Mr. Amberg declares that he has paid these.

On April 22 Mr. Amberg secured an additional ten days' extension of time for an amended answer. Mr. Jockel then made his affidavit to Chief Justice Charles P. Daly, in the Court of Common Pleas, embodying the statements already made, on a motion to have the order for the ten days' extension vacated. In concluding his affidavit, Mr. Jockel swore: "I verily and solemnly believe that the answer interposed herein is false in each and every particular, and interposed merely for the purpose of delay and in bad faith in order to make the plaintiff lose the term for which the case was set down." He therefore moved that the order be vacated.

On Friday last Judge Daly decided as follows:

"It is ordered that said order, dated April 22, 1884, giving the defendant ten days' time to serve an amended answer in this return be and the same hereby is vacated and set aside."

The case is set down for the May term for trial.

Chicago Correspondence.

CHICAGO, May 2.

THE "Missing Link" came to an ignominious end after only two performances. The manager "skipped" It is charged that he lost in gambling, the funds provided for the production of the opera. At all events the bills were not paid and hence the collapse of the undertaking. This leaves most of the members of the company in a very unfortunate plight, as only two or three had succeeded in getting any money, and those only by demanding payment in advance.

Miss Fannie Bloomfield gave a pianoforte recital at Hershey Music Hall on Wednesday evening, April 28, before a very large audience. She was enthusiastically received and warmly applauded after each of her numbers. The concert opened with a brilliant and spirited performance of Weber's "Concertstück" as arranged by Liszt. In this number Miss Bloomfield was assisted by Mr. Carl Wolfsohn who played the orchestral parts upon a second piano. The hearty recognition accorded Miss Bloomfield must have been highly gratifying to Mr. Wolfsohn, inasmuch as the young lady was his pupil previous to going abroad for study under Leschetizky.

Of the smaller numbers two of the most enjoyable to me were the thirty-two variations of Beethoven, the Audante Spianato and Polonaise of Chopin, the Chopin Etude in C, and Mendelssohn's Scherzo, op. 16 No. 2, the latter of which

was taken at a tempo which few would venture upon, and played throughout with the utmost clearness and certainty.

Mr. Liebling's annual concert was largely attended, and those who were present enjoyed some very fine playing from both Mr. Liebling and Mr. Heinendahl, the latter of whom assisted in numbers for piano and violin. Mr. Liebling has removed his teaching rooms from Weber Hall to the building occupied by Kimball & Co.

FREDERIC GRANT GLEASON.

HOME NEWS.

—Cincinnati *Commercial Gazette*:—"Perhaps Campanini himself would not make a bad ballet dancer. He is fond of art."

—On next Saturday evening a vocal and instrumental concert of Spanish music will be given in Chickering Hall, when the following artists will appear. Miss Emma Roderick, Emilio Belari, Frank Ridsdale and Fermin Toledo, besides a string quintet.

—A matinee musicale was given at Chickering Hall on Monday afternoon, under the patronage of a number of well-known ladies, in aid of the Hospital, Prison and Library Fund. Signor Del Puente and other artists took part in an excellent programme and Signor Albites acted as musical director.

—The Ladies' Dramatic Union will give a performance of "Iolanthe" at the Academy Music on to-morrow evening for the benefit of the Sheltering Arms. There will be the same excellent cast and strong ensemble that recently gave such a brilliant performance of this opera at the Academy.

—Signor and Mme. La Villa's annual concert of their pupils will take place in Chickering Hall on next Wednesday evening, May 14. The assisting artists will be F. Harvey, tenor; J. M. Loretz, Jr., organist; C. E. Le Barbier, elocutionist, a ladies' chorus and the Allegri Club. L. R. Dressler will be the accompanist.

—At the hall of the Long Island Historical Society, Brooklyn, on last Thursday afternoon, George Werrenrath gave his third song recital. He was assisted by Herman O. C. Korthner, the pianist. Scotch, Irish, Welsh, English, German, Swiss and Scandinavian songs were sung with fine effect. A large audience was present.

—The fourth concert of the Oratorio Society will take place at the Academy of Music on Saturday evening next, preceded by the usual public rehearsal on Friday afternoon. Haydn's "The Seasons" will be the work performed. The soloists will be Miss Henrietta Beebe, soprano; H. S. Hilliard, tenor; George Prehn, bass, and Walter Damrosch, organist.

—Signor Andres Anton, tenor, late of Col. Mapleson's company, will give a concert at Steinway Hall this evening. He will be assisted by Miss Charlotte Walker, soprano; Señora Bianca Florio, mezzo soprano; Signora Sacconi, harpist; Señor Fernando Michelena, tenor; Signor Risdelli, baritone; Señor Ibarguren, violinist, and Señor Sobrino, pianist.

—The San Antonio (Tex.) recent musical festival was a success, according to all accounts. The three programmes contained numerous popular selections, and the artists who took part in them were all well-known performers and singers. Among them may be specially mentioned Louis Blumenberg, violoncellist; Signor Liberati, solo cornetist; Miss Bessie Pierce, and others. A first-rate orchestra was also a feature of the festival.

—The Philadelphia May Musical Festival commenced yesterday, and continues to-day, to-morrow, Friday and Saturday. The musical directors are W. W. Gilchrist and Chas. M. Schmitz. A number of eminent vocalists and performers are taking part therein, among them: Mme. Gerster, Mme. Fursch-Madi, Mme. Trebelli, Chas. R. Adams, Max Heinrich, Mme. Helen Hopekirk, Rafael Joseffy, Ovide Musin and others. A full account will be published in our next issue.

....Spohr's "Vocal Mass" is in active rehearsal by the Leslie Choir, under Mr. Randegger, and it was produced, for the first time in London, on March 22. The mass is for five solo voices and eight-part chorus (the greater choir to be two-thirds larger than the "coro minore"), and Spohr has left strict injunctions that the work is to be sung absolutely without accompaniment, even the piano being silent.

....The full prospectus of the German opera season, London, has been issued. Representations will be given on Wednesdays and Fridays of each week, commencing on June 4 and ending July 11; and on Saturday afternoon in July a performance will be given of Liszt's oratorio "Die heilige Elisabeth." The chief artists will be Mme. Albani, Fräulein Malten, Fräulein Boers, of Hanover; Fräulein Schaernack, of Weimar; Fräulein Kalmann, of Cologne; Herren Gudehus, of Dresden; Stritt, of Frankfurt; Schroedter, of Prague; Schiedmantel, of Weimar; Noeldechen, of Brunswick; Reichman and Wiegand, of Vienna. Negotiations are also in progress with Frau Sucher. The repertory will be restricted to the five Wagner operas, from "Fliegende Holländer" to "Tristan;" Stanford's "Savonrola," Weber's "Der Freischütz," and Beethoven's "Fidelio." There will be a chorus of 100 voices, and Herr Hans Richter will be conductor.

THE MUSIC TRADE.

BEATTY.

Glasgow, Scotland; New Orleans, La

IT is interesting to follow the progress of the campaign of THE MUSICAL COURIER against the Beatty method. It demonstrates what can be done in the interests of legitimate trade by an enterprising musical journal, which has the requisite circulation to penetrate in all directions. A gentleman in Glasgow, Scotland, sends us this grateful letter:

136 PAISLEY ROAD, WEST.
GLASGOW, April 22, 1884.

Editors Musical Courier:

Having been dissuaded from purchasing one of D. F. Beatty's Beethoven's organs on account of a cutting from a December part of THE MUSICAL COURIER sent me by a friend, and as I would like to see end of correspondence on the same subject, would you please enter me as a subscriber to THE MUSICAL COURIER for 1884, and send price of subscription, which will be remitted by first mail.

Since being off with Beatty, a friend has recommended to try a "Packard" or a "York Cottage," but as these makes are comparatively unknown here, which in your opinion is the best, and how do they compare with those makes sold in this country?

Yours truly, HENRY COUPAR.

You can make no mistake in ordering a "Packard" organ, manufactured by the Fort Wayne Organ Company, Fort Wayne, Ind. The "York Cottage" is an organ of which we have only seen a few specimens.

We cannot recommend it, because we have had no opportunity to see it after constant use, but the "Packard" is durable, and has stood the test.

We understand that the manufacturers of the "York Cottage" are responsible people; we know the Fort Wayne Organ Company is thoroughly reliable.

From New Orleans the following complaint has reached us:

NEW ORLEANS, April 15, 1884.

Editors Musical Courier:

Through hard work and many trials we had succeeded here, in a poor and overflowed community, in raising one hundred (\$100) dollars to purchase an organ for our church. This money we, some weeks ago, sent to Mr. Daniel F. Beatty for an organ. We have Mr. Beatty's receipt for it, but alas! this is all we have. Mr. Beatty has proved like the maelstrom, which swallows its victims as fast as they approach it, never to be seen again.

I write to ascertain whether you could have our money returned to us, if no organ is to be furnished. We are willing to pay you a commission for your trouble. Please let us hear from you.

I remain, yours very truly,

THEOP. HARANGE.

After seeing this article, Mr. Beatty will no doubt hurry up your organ and ship it to you. We are sorry you sent him \$100, for you could have had the same organ, if you ever get it, for about \$50. If you do not receive it within a few weeks, write to us again. We accept no commissions.

Way Ahead.

"ROWELL'S AMERICAN NEWSPAPER DIRECTORY" for 1884, just from the press, and the leading work of its kind published in this country, gives the following rating of musical journals published here. It sets at rest all disputes about circulation:

American Art Journal.....G. 1.—Exceeding 5,000.
Freund's Weekly.....F. —No rating.
Keynote.....No rating.

New papers are not rated by "Rowell's Directory," because it is well known that new papers, from the very nature of the case, can have no circulation. It takes time to build up a circulation.

Musical Critic and Trade Review.....G. 1.—Exceeding 5,000.
Music Trade Free Press.....G. —Not exceeding 5,000.
MUSICAL COURIER.....F. —Not exceeding 10,000.

When reports are conflicting, when no opinion can be formed—when, in short, the statements of the editors or proprietors are considered unreliable, or when placed in juxtaposition with the well-known experience of a compiler of a newspaper directory, they are not consistent with the facts as they are known, "Rowell's Directory" quotes such a paper X.

The following quotation appears on page 268, "Rowell's American Newspaper Directory":

Kunkel's Musical Review.....X



THE TRADE LOUNGER.

THERE is a much healthier condition prevailing in the trade the past two weeks than at any time since January; the factories look brighter and more active, and there is an air of business about the offices of the leading houses which indicates that trade has improved. I find a continued increase in the proportionate number of uprights that are ordered, especially by Western dealers. Indeed, the upright piano is now the favorite instrument, and its position is completely assured.

Musical people in nine cases out of ten prefer the upright to the square; that is, such musical people who cannot afford to purchase a grand, or who have no room to place one, in the great majority of cases buy an upright, and this of course reacts upon that class of purchasers which follows the musical part of our citizens in the acquisition of an instrument. While the square piano has many advantages, especially in the direction of "durability" of tone, the upright recommends itself to players for its touch and its repetition, which are easier obtained in instruments of this kind on account of the action. The prophecies that prognosticated the disappearance of the square were extreme opinions. The square piano will always be in demand because the American people have been educated to accept this kind of piano as the representative instrument, and it will therefore remain on the catalogues and among the styles of pianos that will be made for many years to come in this country.

I noticed an article in a Trenton (N. J.), paper on the Winkler pianos, which reminds me of the usual "puffs" in some of our trade papers, the similarity being so pronounced that it could without danger of an error be attributed to Decker & Son and F. G. Smith's paper (I beg pardon, I mean Colby's paper). Among other gross absurdities, a Trenton paper, which must have sent out its funny editor to examine into the Winkler piano, says this:

"All the frames of the Winkler make of pianos have two braces where other makes have but one, and it is worthy of special mention to state that while it is a common thing to meet with broken frames in other makes, an accident of this kind has never happened to a Winkler frame, which is a strong indorsement, considering that nearly 1,150 of this make of instruments are now in use. Another feature of the Winkler piano that strongly recommends the instruments to all that know anything at all about pianos, is the fact that all have three strings in the treble where other makes have but two."—Trenton Times.

This is decidedly "rich." It is a common thing to meet with broken frames in other makes, but never in "Winkler" pianos. Mr. Winkler must have a system of his own, which enables him to supply the local editors with considerable nonsense. I would not be surprised if the whole article was gotten up for a comic almanac. And then the "Winkler" piano has three strings in the treble where other makes have but two. This is also news coming all the way from Trenton. The local editor of the Trenton Times unquestionably knows nothing about pianos and Mr. Winkler's instructions were taken by him as substantial, while it is a fact that with one or two exceptions every piano manufacturer makes some styles of pianos with three strings in the treble. When the editor of the Trenton Times reads this he will no doubt insist upon it that Mr. Gustave Winkler should give him a serenade by "Winkler's" orchestra in conjunction with "Winkler's" Seventh Regiment Band, of both of which said Winkler is the leading spirit, said Winkler to play the obligato upon one of his non-splitting, three-stringed treble pianos.

Such nonsensical articles in many of the local papers in this country do great damage to the music trade. They are accepted in good faith by the average reader, but this cannot be avoided. How can we expect any legitimate information on

the subject of pianos, organs, or trade matters in general, when the majority of music trade journals are so thoroughly venal that their columns are open to anyone who is willing to pay a few cents a line? Take, for instance, Colby's piratical sheet, and notice how demoralizing its system must be.

I have the file before me. For years and years this paper of Colby's has been abusing and vituperating F. G. Smith, calling him, in its puerile fashion, all kinds of names, resorting to little kicks and tricks to damage Smith. For a few dollars this same sheet sells itself outright to Smith, "eats crow" with undisguised complacency, recants every assertion it ever printed about him personally, and his business in particular, and "puffs" his pianos as follows last week:

"Wm. H. Karr, superintendent of F. G. Smith's factory, is drawing new scales for all the Bradbury pianos; the first for a large upright is already finished, and is a decided success."

A few persons have told me that F. G. Smith is a bright, intelligent man; that may be so, but his subsidizing of Colby and Thoms' paper, in the shape of his advertisements and puffs, is money thrown to the wind, and proves that Smith, although a shrewd man, cannot be endowed with intelligence. The articles that have and will appear in said journal will not be accepted even *cum grano salis*; everyone will know that they are simply Mr. Smith's own emanations and own language, and that, in itself, will prove their unreliability. "It is foolish to lay out money in the purchase of repentance," said Ben Franklin, and Brother Smith should remember this.

I see that J. N. Pattison's suit against the Chickering must have assumed large proportions in the estimation of that firm, for the attorneys engaged by them are the eminent firm of Evarts, Southmayd & Choate, who never accept a case unless accompanied by a large fee. After all, this may become a *cause célèbre* in the music trade and may bring to light the relative obligations existing between the piano maker and the piano player, under conditions such as trial will show to have existed. Pattison has employed Mr. Paul Fuller, of Coudert Brothers, and ex-Judge Flammer, who was present on the night when the grievance occurred. The legal array is imposing, and the fact that Chickering & Sons have asked for an extension of time in the suit, may signify a willingness of their part to compromise. The damages claimed are \$10,100.

Mr. Healy, of Lyon & Healy, Chicago, tells me that the business of the firm for the first three months of this year is the largest yet done by them in the same period of time. He sees no reason to doubt a regular and constant trade for the balance of the year and considers the prospects as fair as the average has been. I believe that the trade of the West and Northwest will be fully up to the usual standard for the season, although the local retail trade in Chicago and one or two other large cities has been and continues exceedingly dull.

Complaints are frequently made about the "cutting" in prices among the dealers in cheap pianos on Fourteenth street and the Square. Well, there is nothing to be done about that. The piano trade, like trade in general, is regulated by laws that cannot successfully be infringed upon, and when a firm undersells the balance of the houses in that line of trade, there must be a reason for it. Either that firm buys its goods, or makes its goods for less price; or it has more capable salesmen; or it is provided with larger capital; and consequently complaints are useless.

"Go thou and do likewise."

I would call special attention of the trade to the "Lease Record," a book published by the New England Organ Company, Boston, which every dealer should use, as it presents a complete record of every instrument sold on monthly or other regular instalments, and obviates a reference to the contract. It saves time, inconvenience and checks errors, and, in addition, operates as a guide for your bill-book and cash-book, as well as your ledger account. It is the most practical and complete record I have yet seen, and the dealer who once uses it can never dispense with it. You will thank me after using for it having called your special attention to it.

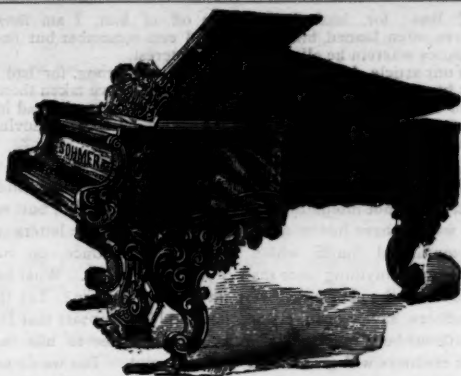
—The May Festival chorus, of Philadelphia, is using the "Hardman" piano.

—We notice that Mr. Albert Weber donates a gold "Weber Medal" to a conservatory of music, to be awarded to the student attaining the greatest success in pianoplaying. A very neat legal question arises here. Suppose some of the now numerous persons that have judgments against Mr. Weber should attach the gold or the medal? We think that a judgment always has priority. Well, there is hope for some creditors anyhow.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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GRAND, SQUARE and UPRIGHT.

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WAREROOMS: 436 Washington Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C. State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.

The Demuth Trouble in Baltimore.

IN our issue of April 30th appeared the following trade note:

George O. Demuth, piano and organ dealer, in Baltimore, failed last week. He had been struggling for a long time, and his creditors do not harbor much ill-feeling against him, but attribute his misfortunes to the fellows who have been "shaving" him to death. Sam. Smith, a fruit packer in Baltimore, attached all the goods in Demuth's store and the creditors will get nothing unless they can show collusion between Smith and Demuth, which is very probable. Demuth has been Smith's tool for many years, and simply worked for him, Smith reaping all the benefit. Augustus Baus & Co. and the Ivers & Pond Piano Company are creditors in small amounts, and several small Pennsylvania organ manufacturers are involved.

Mr. Demuth sends us the following letter on the subject:

BALTIMORE, May 3, 1884.

Editors Musical Courier:

I notice an article in your paper of April 30, 1884, reflecting upon the integrity of Mr. Smith, and to exonerate him, I give you the facts. Mr. Smith has not furnished me with money for my business for years. In February last, I owed Mr. Samuels \$687, for which he had receipted bills for pianos and organs in my store. He was in the act of replevying these goods from my store, when Mr. Smith, at my earnest solicitation, bought the same from Samuels to relieve me. At that time, I owed Mr. Smith \$275, and he, fearing that someone else would take them, replevied them, which of course he had the right to do. Respectfully,
G. O. DEMUTH.

Our information came from a reliable source and from the creditors of Mr. Demuth, some of whom have met Smith and one was urged by Smith to credit Demuth. The letter of Mr. Demuth is a corroboration of the suspicion entertained by some of the creditors, that a collusion exists between Smith and Demuth. At the same time, these creditors do not manifest any special ill-feeling against Demuth as they consider him a hard-working man who has been in some one's clutches and in his efforts to extricate himself has only succeeded in getting deeper into trouble. If this charitable construction does not suit Mr. Demuth, let him state to them creditors what became of the consigned goods and who has it to-day. Then all suspicions of a collusion may disappear.

Just as we go to press the following letter from Mr. Sam J. Smith reaches us:

BALTIMORE, May 3, 1884.

Editors Musical Courier:

Messrs. Nimmo & Henneman, dealers in pianos and organs, called my attention to a villainous and slanderous article which appears in your paper of date April 30, and which is almost entirely devoid of truth. The facts of my connection with this matter of Demuth's are known to several, and they are brief. In February last Mr. Demuth earnestly begged and besought me to buy a lot of goods then in his store—which he had months previously sold to a Mr. Samuels—and who that day with the sheriff was in the act of removing them. Much against my wishes, I consented to do so, and paid the cash for them—about \$700.

At that time, I held Mr. Demuth's unpaid notes for some \$275 to \$300, for moneys loaned him many months before. Some years ago, I was security for Mr. Demuth to a house in New York. I got out with loss and trouble, since which time I have had very few dealings with him, and wish that I had

had less; for, instead of making off of him, I am *loser*. I have often loaned him money, and can remember but one instance wherein he allowed me any interest.

Your article does me great injustice and wrong, for had I not have taken my goods away, others would have taken them. You single me out, and forget to say that others who had instruments at Demuth's took them away whilst I was removing mine.

Yours, respectfully,

SAML. J. SMITH.

There is nothing villainous or slanderous in our trade note and we do not intend to do Mr. Smith any injustice, but we do want to have justice done to the creditors. The letters of Demuth and Smith, which we hereby reproduce, do not amount to anything more than *ex parte* statements. What has become of the pianos that were in Demuth's store? Let the creditors have a complete account, and if it appears that Demuth has been unfortunate, we hereby guarantee to him that the creditors will give him a clean receipt. But we do not want any more *ex parte* statements, neither do the creditors. Where are the books, papers, pianos, &c.?

TO THE TRADE.

HIGHLY IMPORTANT. READY FOR DELIVERY.

WE have secured the agency for America of the "International Directory of the Music Trade," published in Leipzig, Germany, by Paul de Wit. This book is of great value to the trade, as it contains a complete list of all the manufacturers and dealers in all branches of the music trades in the following foreign countries: Germany, Austro-Hungary, Switzerland, Denmark, Norway and Sweden, Roumania, Turkey, Russia, Great Britain, Italy, Holland, Belgium, Luxemburg, France, Spain, Portugal, Greece, West Indies, Central and South America, Australia, Africa and Asia. It also contains other valuable matter, as, for instance, the technical terms in English, French and German, used in the construction and application of all kinds of musical instruments. Price \$5. Postpaid. Orders now received. The book will be delivered at once. Address

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors MUSICAL COURIER,
American Agents. 25 East Fourteenth street, New York.

New England Pianos.

THE Haines & Whitney Company which has control of the New England piano in Chicago, and an extensive territory besides, expresses itself as follows about that instrument:

In submitting this circular to pianoforte dealers and private purchasers, we believe that careful consideration of the facts set forth will command for the New England piano full recognition of its merits as a superior instrument—better, by far, than any of the so-called low-priced pianofortes, and the peer of many proclaimed "strictly first-class." That the manufactory is one of the largest in the world; that it is the most systematically arranged for the highest grade of excellent work at a minimum cost; that it is equipped with more labor-saving machinery than any other establishment of its kind; that, in fact, it produces a better piano at a medium price than has yet

been placed upon the market, can at all times be demonstrated and proved to any who choose to be informed. The New England Piano Company has never made, and will never make, an instrument under any other name than its own, which is cast in the iron plate of every genuine New England piano. They use nothing but ivory keys, and all classes of material are carefully selected by experts, while the methods of construction embody the latest and most approved principles known to the art of pianoforte manufacturing. The designs of cases are new and in keeping with prevailing styles of furniture. The manufacturer gives a written warranty for five years with each instrument, to which we cheerfully add our recommendation and indorsement. We are the general Western agents for the sale of the New England piano, and as the largest customer of its manufacturer are enabled to give our patrons *better value for their money* than can elsewhere be obtained.

Illustrated catalogue, containing full information, mailed upon application. Very respectfully,

HAINES & WHITNEY COMPANY,

182 and 184 Wabash avenue.

S. M. MILLIKIN, Secretary and Treasurer.
Chicago, May 1, 1884.

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PUBLISHED BY THE

NEW ENGLAND ORGAN COMPANY.

A complete check on every instrument sold, recording the sale in all its details, and keeping an accurate account of each and every payment thereafter. By the use of this book your leases and contracts can be filed away in your safe and never again referred to, until required to pass back to your customer at the time of the final payment. It saves a great deal of time and annoyance, and always keeps before you a complete statement of your customer's account, without all the routine work of posting books, &c. This condensed and simplified account of each sale, furnishing at the same time a record to the end or last payment, is, if possible, of greater importance than your Bill Book. They will be furnished to contain records of from one to eight hundred sales, as the customers require. Send your orders to the publishers, stating number of sales required.

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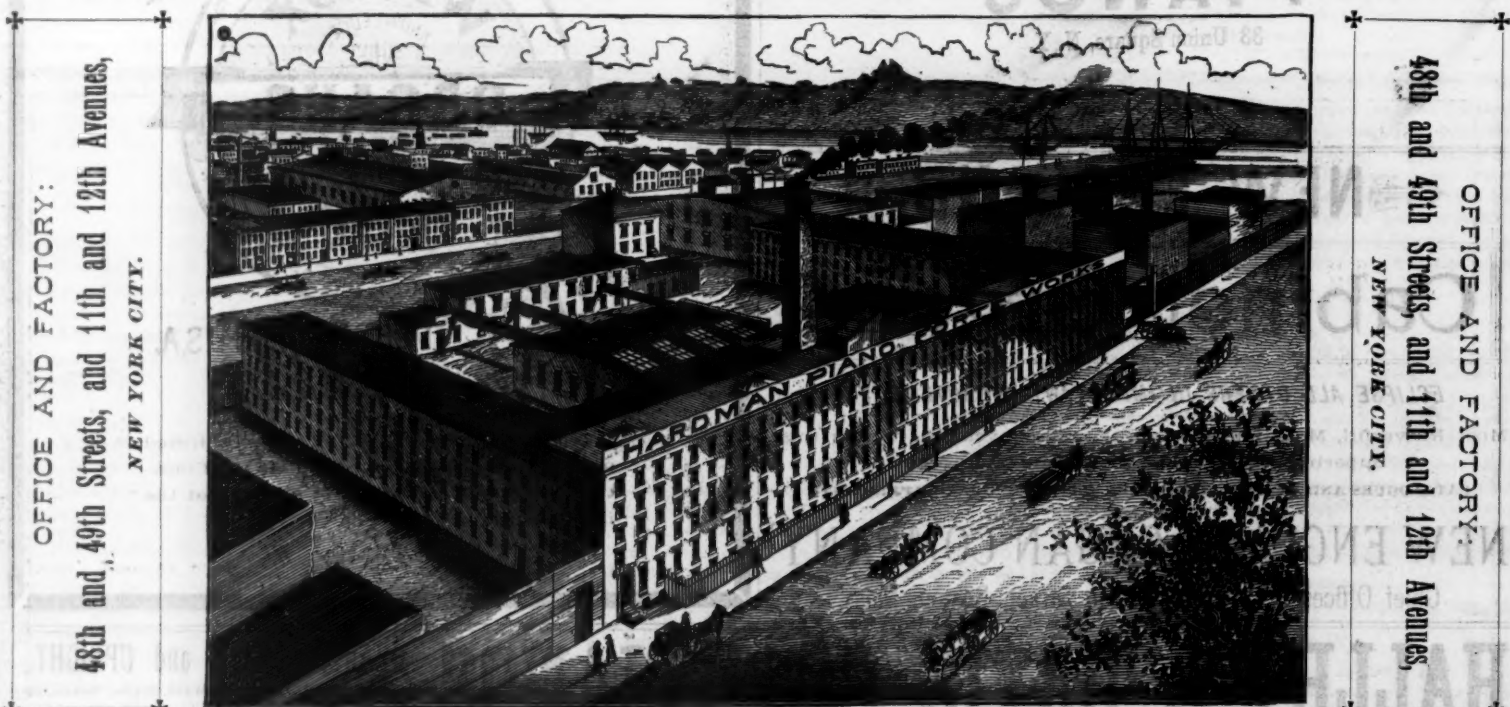
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HARDMAN, DOWLING & PECK.

Trade Notes.

—A patent has been granted to M. J. Chase for a piano music desk, No. 296,726.

—Dun reports T. P. Baumgardner, pianos, &c., Wooster, Ohio, judgment \$65 as surety.

—Wm. R. Swan & Co., Richmond, Ind., is now the leading house in that town and section.

—Fielding & Moscow's piano warerooms in Newbury, N. Y., were damaged by fire last Sunday. Partly insured.

—Mr. O. Hawkins, of the Sterling Organ Company, is expected back in Derby, Conn., having finished his Western trip.

—Mr. Northrop, of the New York house of Mason & Hamlin is "on the road" traveling through Pennsylvania, Maryland and Virginia.

—C. G. Heintzman & Co., of Providence, R. I., have removed to larger warerooms; so has Edward McCommons, Albany, and so will A. H. Chappell, of New London, Conn.

—The music publishers' Board of Trade met in Boston on May 1 and held a "harmonious" meeting, the chief feature of which was the extension of the list of exceptions.

—The report that the Wilcox & White Organ will be on sale at the Haines branch in Albany was premature. Messrs. Cluett & Sons remain the agents for Albany, Troy and vicinity.

—Mr. Van de Water, of E. H. McEwen & Co., left for Chicago on Monday night, for recreation. He will spend his time with R. H. Rodda, in the Sterling Organ warerooms, Chicago.

—The strike at Behning & Son's has virtually ended, the firm having ordered the removal of the tools of the strikers, which was complied with on May 1. A good number of men are now at work in the factory.

—Matters with the Emerson Piano Company are not arranged as we go to press. We hope for the sake of all persons interested that an arrangement will be perfected among the gentlemen constituting the company, that will prove satisfactory to all parties concerned.

—M. Slason, of Malone, N. Y., handles the "Knabe" and the "Hardman" pianos, and says they both give good satisfaction to his customers. He writes to us: "I am glad you are showing up these bogus concerns," referring to the frauds in the music trade.

—The creditors of J. T. Patterson, otherwise known as the Bridgeport Organ Company, held a meeting at the Bridgeport factory on May 1. We are not able to state what transpired. We do know that trade with the Bridgeport Organ Company has been exceedingly dull since the first of the year.

—S. asks what he can use to remove varnish and paint from wood. A.—We would recommend you to use a solution of caustic soda. It is applied with a brush made of bristles, and after a while is rinsed off with water. This operation is repeated several times, according to the thickness of the paint. Some caution is necessary to prevent the wood checking. By this means the wood is restored to its natural color.—*Scientific American*.

—Plans and specifications for alterations to Steinway Hall, the estimated cost of which is fixed at \$15,000, were yesterday filed at the Building Bureau. The proposed alterations are described as follows in the architect's application:

"The present front wall will be taken down and a new wall will be built. The present rear wall is to remain, and it will be used as a partition wall at its present height. The rear wall and a portion of the westerly side wall, thirty-two feet deep, will be new. The remainder of the westerly wall will be a party wall (Hotel Dam) and the easterly wall will be a party wall raised with

a sixteen-inch wall to the height required, as shown in the plans."

—The vocation will be exhibited to-day, in Worcester, and the coming week in this city.

—A. Blake has opened a piano and organ wareroom in Olean, N. Y. He sells the "Knabe" pianos.

—G. R. Hanford & Co., Watertown, N. Y., have sold a large number of Connor pianos, which have given satisfaction.

—D. H. Baldwin & Co. are doing a prosperous local business at Fort Wayne, Ind., under the able management of Mr. O. S. Gilbert.

—Mr. I. N. Taylor, who has been for some time in the piano and organ trade at Fort Wayne, Ind., announces that he will abandon the retail trade.

—The New York *Tribune* says, that the value of pianos and other musical instruments made in this city is \$7,000,000 per annum. The value of pianos made alone is more than that sum.

—The new scale small-sized $7\frac{1}{2}$ octave Baus uprights are nearly ready for the trade, the first pair being about finished. Dealers who have not yet tried the "Baus" piano would do well to order a sample instrument; it will prove satisfactory in every respect.

—The ridiculous report in a musical and art (?) paper that the office force of the B. Shoninger Organ Company, of New Haven, had been reduced 10 per cent. was not credited by anyone who by chance may have read it. The office force is larger than it has ever been, and the factory is "alive."

—The strike at Behning & Son's is virtually over, the strikers having moved their tools on May 1, in accordance with the order of the firm. The regular number of men is now at work and there are daily more applicants than are necessary. Thus ends another foolish demonstration by workmen, who seem to appreciate the buncombe of demagogues more than their regular employment.

—A very interesting story could be related about the ways and means adopted by Mr. Gildemeester and Mr. George Chickering to change the San Francisco agency from Mr. B. Curtaz to Sherman, Clay & Co. When we have sufficient space for stories, during the dull, hot summer months, we will relate this incident. It will make good seaside and mountain resort reading and inspire confidence in every Chickering agent.

—The arrangement between Decker & Son and Cross & Ambuhl, of Chicago, is based upon a consignment arrangement which calls for a settlement for each piano when it is sold. Cross & Ambuhl, who have no large amount of capital forward their installment papers to Decker & Son and get new pianos in return. It takes "lots" of capital to keep that kind of business in healthy condition. Although Messrs. Cross & Ambuhl are no doubt reliable men, where is the capital to come from, if they have little and Decker & Son only a limited amount out of all proportion to do a Chicago installment business?

—AUGUSTA, Ga., May 1.—To-day, in Charlotte, N. C. Harvey McSmith, for many years manager of the branch music house of Ludden & Bates, of Savannah, Ga., left his store about 9 o'clock. His intentions and whereabouts were not known until 5 o'clock this afternoon when a report of a pistol was heard in an old warehouse in the rear of the Central Hotel. Upon investigation Mr. McSmith was found dying with a pistol-shot through his head. No cause for this rash act is assigned, but it is conjectured that business troubles influenced the sad end of a man who was well known and popular throughout Georgia and North and South Carolina.—*N. Y. Times*.

Another Organ Fraud.

THE United States Organ Company, Fair Haven, Mass., is sending out bushels of circulars that are intended to deceive the public. Dealers in organs will please preserve the following answers to the statements of the company, and show the same to persons who may have received circulars from the Fair Haven concern. All these little Beattys must be killed in the germ.

STATEMENTS BY U. S. ORGAN CO.

1. Our beautiful \$65 cabinet Parlor Organ for only \$28.
2. We use only the best material, and guarantee every organ turned out by us first class.
3. This offer is made you solely for the purpose of introducing our organs in your locality.
4. The name of the United States Organ Co. at once establishes the fact that our Cabinet organs are first-class.
5. This chance will never be offered you again. Take advantage of it at once.
6. The most reliable organ builders in Southern Massachusetts.
7. Our \$90 Chapel Organ for only \$40. Our \$125 Grand Parlor Organ for only \$45.

OUR REPLY.

1. Who assessed the organ at \$65? No \$65 organ can be sold for \$28. Therefore this is a self-evident swindle.
2. First-class organs cannot be sold for \$25. This is a self-evident lie.
3. Don't be fooled. This offer is made to induce you to send your good \$28. This constitutes a self-evident fraud. The organ is not worth \$28.
4. Have you ever heard of that Organ Co. before? No. The name establishes nothing, as it is unknown. This is a self-evident deception.
5. If you take advantage of it at all, you will "write yourself down an ass." You can get the same thing at any time for that money; don't be in a hurry.
6. There are no organ builders in Southern Massachusetts, unless the fraudulent concern in New Bedford, known as the Union Organ Co., still exists.
7. You know very well that an article worth \$90 cannot be sold for \$40, and an article worth \$125 cannot be sold for \$45 unless it is a swindle.

Keep your hands off the United States Organ Company, of Fair Haven, Mass!

Read & Thompson.

FOLLOWING is a complete statement in detail of the liabilities of Read & Thompson, St. Louis:

Decker & Son.....	\$4,971.43
Knabe.....	3,811.16
Chickering.....	3,674.95
Hazelton.....	1,115.00
Peek & Son.....	673.80
Grovestein & Fuller.....	941.00
New England Piano Company.....	2,390.00
New England Organ Company.....	290.00
Bridgeport Organ Company.....	1,066.71
Whitney Organ Company.....	729.85
Worcester Organ Company.....	1,916.41
Mechanical Organette Company.....	895.20
Miscellaneous.....	1,000.00
Total.....	\$23,475.51

Assets, about\$28,000.00
We hope the creditors will get as near one hundred cents on the dollar as possible. If they get fifty cents on the dollar they should be satisfied.

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Violin School, combined with Piano and Theory. Ensemble and Orchestra Classes free of charge. Beginners with abilities will also be taken. Office hours from 9 to 12 o'clock every morning, except Sundays, in Eureka Hall, corner 9th and Walnut Streets, Cincinnati, O.

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(Seventh Regiment Band, formerly Grafulla's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address: 25 Union Square, New York.

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Prima Donna Soprano. Concert and Oratorio. Address GEO. W. COLBY, 23 East 14th Street; or residence, 137 West 49th Street, New York.

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Get the Standard.
Webster—it has 118,000 Words, 3000 Engravings, and a New Biographical Dictionary. Standard in Gov't Printing Office, 32,000 copies in Public Schools. Sale 20 to 1 of any other series. Said to make Family, intelligent. Best help for SCHOLARS, TEACHERS and SCHOOLS. The vocabulary contains 3000 more words than are found in any other American Dictionary. It is the best practical English Dictionary extant.—Quarterly Review, London.
G. & C. MERRIAM & CO., Pub'rs, Springfield, Mass.

—THE—

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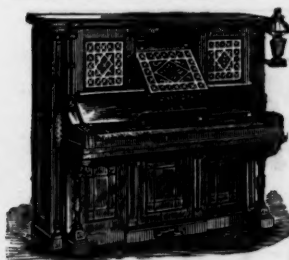
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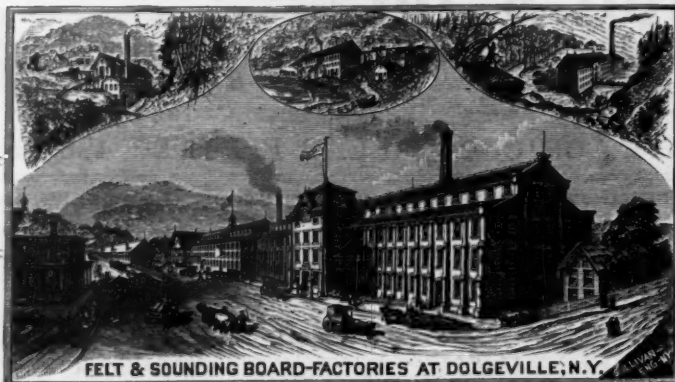


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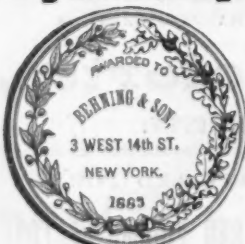
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